NOV 1978

THE INTERNATIONAL CROSBY CIRCLE PRESENTS

BING

It's a Sparkling Treasure of Entertainment Pleasure!

FM
PROMOTIONS

THE INTERNATIONAL CROSBY CIRCLE
Hon President - Bing Crosby:::
Hon Vice-Pres - Larry Crosby::

"BING magazine. Published quarterly, Feb. May. Aug. Nov, and issued free to registered club members.

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An X Here .... signifies that your renewal is now due. To continue your membership in THE INTERNATION CROSBY CIRCLE please forward your subscription direct to Frank Murphy at the address given above - Please make your remittance payable to The International Crosby Circle. Subscription rates are as follows;-

BRITISH ISLES, COMMONWEALTH and EUROPE ... 2I/-

UNITED STATES OF AMERICA ... $3

other countries - British Isles equiv'

IMPORTANT NOTE: from Frank Murphy

Club members please note that as from January Ist, I97I my new address will be as follows;

I9, Easten Terrace, East Howdon, North Shields, Northumberland

.....

"BING" CROSBY SHOPPE:

A chance call at number 23 Lovaine Pl on Nov I5th by l ng time Crosby Publicity chief, DON WOOLLAND led a few days later to a fantastic round of publicity for Bing, the ICC and your humble secretary - BBC TV arrived at my home by appointment on Nov I7th to tele-record a piece for LOOK NORTH, a visit lasting nearly three hours during which my CROSBY ROOM was given the 'full treatment -

WEDNESDAY NOVEMBER I8th was a red letter day for the ICC and for Bing. the day started with a broadcast on BBC Radio TALKABOUT at 6.50am - The TV presentation at 6pm followed by a further radio interview on RADIO DURHAM - plus a write up in the Evening Chronickle.

THURSDAY NOVEMBER I9th further action in a write-up in the JOURNAL plus arrangments to visit RADIO NEWCASTLE at I0.30am on Saturday coming to tape a I5 minute tribute to Bing for Newcastle and districts HOSPITAL BROADCASTS.

I'll be giving a full account of the great activity and interest - the dozens of phones' to my home which have just about driven Alma scatty - I've even been offered a collection of Bing records - terrific publicity and it all goes to shoe how much our 'king melody man' is STILL THE GREATEST - those who saw the TV presentation have acclaimed it magnificent - but with the wealth of Bing material we have at our disposal, what else could it be but great. Don't miss the next issue of "BING" for re-pruduction of the press cuttings and the full story.

I.C.C. SOUVENIR TAPE No ONE price 2I/-($3)

.....containing (I).. BBC TV Nov I8th I970 - Frank Murphy talks about Bing, the ICC and plays the personal tape message from Bing on the occasion of his retirement as secretary of the ICC. (2) The full personal message (3) A I5 minute tribute to Bing for HOSPITALS BROADCASTS.

Order direct from Frank Murphy and please indicate which tape speed you require - $3\frac{3}{4}$ or $7\frac{1}{2}$ ips. (allow 2I days for delivery)

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By personal arrangment with American collector Phil Smith ICC SOUVENIR TAPES Numbers Two and Three will follow shortly - if you would like contents details of these, please indicate this when you order No One.

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THE BEST VALUE IN U.K. RECORD SHOPS TODAY I2 SUPER TRACKS from "THE MILLS BROTHERS" MFP I402 ... I5/-

Why the first track on track 2 LAZY RIVER is worth more than the full price - but if your not then convinced - follow through with the boys knockout YOU ALWAYS HURT THE ONE YOU LOVE - then there's ALAMO, ROCKIN CHAIR etc etc -

Don't miss this....fm.

Frank Murphy writes an open letter to Bing

23, Lovaine Place
North Shields
Northumberland
England

29-Sept-1970 (via-airmail)

Dear Bing,

I've just returned home from attending the 5th Annual meeting of the I.C.C. at the home of Michael Crampton in Leeds - this time the meeting was dedicated to me, an honour I'm mindful of, and Michael in his thoughtfullness had arranged special greetings from many leading Crosbyites from many countries, people we all know so well - Leslie Gaylor, Keith Hyde, Johnny Jones, Fred Reynolds, George O' Reilly, Ralph Harding, Bob Roberts, Stan White and many more. They had all taken time out to send in special greetings to mark this meeting, the last in my official capacity as Secretary of the I.C.C.

Seated there among the gathered members, I was asked to prepare myself for a special honour - then Michael played the personal tape you had sent over for the occasion - Bing, I'm very grateful for the kind and valued sentiments you expressed on the tape and on my return home I have played the tape for my wife Alma and for my children and they have expressed the wish to join me in these inadaquete words of appreciation.

I still have two issues of "BING" magazine to produce before I hand over the club and it's administration to my very able successor Mr Reg Bristo in Cwmbran, S Wales, and I want to assure you of my continued interest in Crosbyana. With the heavy burdons of the club routine transferred to Reg I will be embarking on a session of tape and letter-sponding with so many of the friends I have made over so many happy years.

When I hand over the club to Reg in Febuary 1971 it will mark the clubs 21st Anniversary and I want to take this opportunity Bing of personally thanking you and Kathryn for the many years of warm, friendly association, also Larry, Lillian and the staff at the Crosby office for the appreciated co-operations over the years - heading the club has been a memorable period of my life. I'm sure I will be speaking for all the club members when I say we've valued the records, the films and TV shows over the years and we've especially appreciated your personal interest in the club and it's function.

I know Reg Bristo will endeavour to maintain this unique ti-

With my sincere thanks,

signed frank

Frank Murphy

And a spec-
to 1970's yea

THE INTERNATIONAL CROSBY CIRCLE
PRESENTS
"BING"
Issue No 20 — Nov: 1970

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Your editor gratefully acknowledges the following for their valuable assistance in the presentation of this issue;-

ALF FARROW ... TOM NORTHROPE ... REG BRISTO ... JOHN BASSETT

...ial word of thanks to MICHAEL CRAMPTON for his outstanding contribution ... of Crosbyana.

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Since the last issue of BING more than "Topics" have emerged from the Hull scene - more like momentous happenings! After that visit to Frank's at North Shields on August, 12th., where I had the great fortune to meet Roy Chappell and where I extended to Roy the hospitality at any time he was likely to be appearing in our area. Well, A couple of weeks later my phone rang and a voice said, "Is that Alf Farrow speaking ?" "Yes" says I. "This is Anne - Roy Chappell's girl-friend speaking from Market Weighton and I was wondering if you would be interested in seeing Roy appearing at a club in your area ?" I said that I was very interested indeed and where was he appearing. Anne went on to say that Roy was due to to appear at a club very nearly on my doorstep! And, as luck would have it, it was to be on a Wednesday night!

Wednesday nights, as I have pointed out before, are reserved for the "Three Bingateers" of Hull to have their weekly session at the Farrow residence - what a perfect combination! I phoned Frank Briggs and he said he would be delighted to come along and as Vic Gilmore was due to present himself at 7.15 pm I waited for him to arrive and surprised him with the announcement that we were going out! Sorry, Vic! My wife, Dorothy, Vic and myself then ambled round to the club and after the preliminaries for entry (we were not members but we had to say we were with Roy Chappells party) we found a table near the stage and sat down to await events. At the next table a young lady spotted my Crosby Circle tie and after introducing herself as Anne she in turn, introduced the young couple who were with her - I mention them because a great event happened which revolved around the young man!

Anne said that she had not told Roy we were coming and when we entered his dressing room his face was a picture of pleasant surprise and after a few minutes of cheery talk I left him to continue with his dressing and preparation for his act. Twenty minutes or so later the MC came on stage and announced "Ladies and gentlemen, Roy Chappell!" With organ, drums and guitar accompaniment Roy, in a very relaxed and easy style, sang his way through a lovely version of "This is a lovely way to spend and evening" and a very Swingy "Love is just around the corner" and I was immediately impressed with the "Touch of the Bing's" with which he advertises himself. But the best was to come! The next item, and Roy announced it with great reverence in his voice which showed to me how much Roy admires the "owner" of "Blue of the Night". I must agree whole heartedly with Reg when he sums up this number in his column in the last issue of Bing. It was truly great and there was not a sound in the whole place as Roy gave a truly wonderful treatment of old "Blue" - and I must say that the lady on the organ was outstanding with the accompaniment. "Temptation", "Loves been good to me" and "Katerina" were other tunes which received the Chappell treatment and in his second appearance was joined by Anne and with a ukelele each gave out with a medley of oldies which had everyone tapping their feet and singing along, - I was one of 'em! I thoroughly recommend Roy Chappell and Anne will chase all your

blues away if you people ever get the chance to see them.
In between acts Roy joined us at our table and a very interesting series of talks came forth! And it was during one of these series that the young man I told you about earlier told us who he was! His name was Mr David Lee and he was the Branch Manager of the HULL DAILY MAIL and YORKSHIRE TIMES at Market Weighton. He went on to say that he was so impressed with the doings of the I.C.C. that he thought it deserved some local publicity! He asked if I could let him have a BING magazine and I promised to send him it by post. Well, the evening ended with everyone coming round to 44 Milne Road for tea and biscuits - and I thought I got a wee smell of chips!

Another hour was spent talking and Roy showed me some old copies of sheet music of Bing's old songs - he really is a Bing man is Roy! I was sorry when the time came for them all to go but all good things must come to an end when they had all departed for their various homes I sat and reminded myself that this particular evening could not have happened without the assistance of Bing Crosby. Am I right ?

And David Lee kept his promise for a few days later my phone rang and a reporter from the Yorkshire Times was on the line asking me if he could arrange a meeting with me to discuss the I.C.C. You can all imagine, I hope, how I felt at that moment and I immediately arranged for him to come my home on the following Wednesday. He said that he would arrange for a photographer to come along also just to make the interview complete. Of course, Frank and Vic was contacted as soon as I was able and they both promised to be there! And they were! A very interesting evening ensued and, although I say it myself, we did the I.C.C. proud and for quite an hour he plied us with questions about Bing, his records and his films. What impressed me about him was that he quoted pieces from the BING mag I had sent to Dave Lee! So he done his homework! We had to wait a couple of weeks before it appeared in the paper but the wait was well worth it. We got nearly half a page! The reporter, Rex Booth, even told us about a shop which had a huge stock of 78s and I wasted no time in getting round there and picking up some of Bing's discs - 8 in all!

Which proves to me the invaluable existance of the I.C.C. and the magical way that incident follows incident. And I must say again that it was a great day when I joined the I.C.C. And then, the event to crown all the other events - the I.C.C. meeting at Michael Crampton's on Sept. 27th! Reg will have reported this in his column, no doubt, but I thought I would get my two pennyworth in about it! A really wonderful meeting Michael and I must take this opportunity to thank Mrs Crampton, Judy and Michael for a great day. And it was really fine, after having heard him so much to see Mick Drury - let's hope it becomes an annual attendance, Mick! We three from Hull talked of nothing else all the way home and it has cropped up every Wednesday night since. I'm looking forward already to next year!

Dad's Army - Friday, 23rd. October - about twelve notes of "Don't Fence Me In" by the Maestro - puts one in the right mood to watch the rest of the show!

Now is the time for me to wish you all the very best of everything for Christmas - have a right royal time but watch your driving! Cheers for now and sincere good wishes for 1971.....Alf

Eleven snaps were taken at Michael's and they have turned out pretty good. Anybody who would like to see them will be quite welcome if they request same and I will send the negatives also if a SAE is sent and a promise to return them quickly.

MEMBERS LETTERS ==========
your views ... makes the news
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Ken Crossland writes from 31 Colwyn Rd, Leeds., England
I was interested to read your comments on the PERRY COMO album - SING TO ME MR 'C' as I also recently bought this album, quite cheaply and find it a very good L.P. - I think the opening medley on side One is the best with the up-tempo version of ALL BY MYSELF, outstanding, although sung in that tempo it has to lose some of the feeling of Bing's version.

Members might be interested in a recent new release of Perry's, a single with the 'A' side featuring LOVE IS SPREADING OVER THE WORLD. It's a very interesting and modern disc and the 'B' side, DON'T LEAVE ME shows that Perry's voice is as good as ever and still has it's 'velvet' quality although Mr 'C' is now 58. The suburb orchestration of MITCHELL AYRES is adly missing on this new disc, for of course, he died in a road accident last year after nearly 20 years with Perry Como.

I'm looking forward to seeing Perry guest on the current TOM JONES series, i will be interesting to see how he fits into this type of show, being so like Bing.

I certainly enjoyed the club meeting at Michael's. He really does organise things well and it's quite a change for me to meet people who are out and out Bing fans, since my own circle of friends are all 'pop' fans, though of course they all respect Bing.

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EDITORS NOTE We're sure all members will join us im wishing Ken continued success in his studies and congrats on his recent 'O' Level successes in passing 8 out of 8

Richard Muirhead writes from 172 Colinton Mains Drive, Edinburgh, Scotland
I recently bought from a dealer 6 front of house stills from the Bing film THE ROAD TO HOLLYWOOD. I was very pleased to get hold of these mint photos and at such a bargain price.

I'm Looking forward to getting the GOLDILOCKS album - I under tand Bing and the Crosby family sing some great numbers and I will certainly buy it on release.

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EDITORS NOTE Many members will envy your getting hold of those rare still photos Richard - I know many members who'd give the price you paid for just ONE of those great shots - just goes to show there are still some bargains around if you keep your eyes open - The GOLDILOCKS album is a beauty., magnificently recorded, it it a must for all collectors of CROSBYANA - more data on this delightful item when it see U.K. release

William Hutchinson writes from 24 Rice Park, Waterford, England
Could you please let me have some details about joining the International Crosby Circle. I would very much like to know all about it after reading about the club in DEAN MARTIN'S club newsletter. I would also like to know if I can get the Crosby album EL SENOR BING in stereo

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EDITORS NOTE Always a pleasure to mail club details to fans of "El Bingo" ref the album you memtion - there's been constant talk that MFP will release this previous MGM Bing Crosby album - nothing definate at the present time but will keep you posted.

Brenda Miles writes from 35 Borough Rd, Kingston-upon-Thames, England
Many thanks for the August issue of "BING" which has now been fully read and digested. I am looking forward to the next two issues as they sound as if they will be full of interesting articles.

It was nice to read Bing's letter to Leslie Gaylor. He did'nt mention whether he was visiting England this year. Have you heard any news in this direction.

I must send my congratulations to your wife and yourself on the birth of your son Christopher, and trust they are both well. In fact hoping you and your family are well.

EDITORS NOTE your good wishes are very much appreciated Brenda and I'd like at this time to thank all the members who sent in kind words on the 'happy event' Christopher is 3 months old already and he's a great little lad - no bother at all. No news re a visit to the U.K. of Bing, Brenda - He had hoped to call in via his most recent safari to Africa, but as he indicated this depended on the time available prior to his return to the States for a hectic TV season. Der Bingle it appears is a much sought after guest star these days and does most of the high rated shows.

Keith Parkinson writes from I8 Grange Drive, Coupe Green, Hoghton, Preston, Eng'
I was naturally sorry to hear you would no longer be publishing "BING". May I take this opportunity of endorsing Ralph Harding's appreciation in the CROSBY COLLECTOR. I sincerely hope that the readers of "BING" will find you as a regular contributer to the magazine.

EDITORS NOTE so many members have writtten in with expressions of good wishes Keith that I have been overwelmed, really I have. Let me assure all collectors of Crosbyana that my love for the maestro is as great as it ever was and I intend to pursue this great interest for as long as I am able - come Feb I97I a new look 'fm' will burst upon the collectors scene - I want to start writing and taping again with the many many friends I've made all over the world over so many happy and great years of personal friendship.

Jack Dougan writes from IO Trevor Str, Holywood, Co Down, N Ireland
Please find enclosed a letter I recently receieved from CLASSIC CINEMAS LTD re Bing films - Let's hope for brighter prospects with the 'small' screen.

CLASSIC CINEMAS LTD IOO BAKER STREET LONDON W.I.

Dear Mr Dougan,

Thank you for your recent letter which has been forwarded to us by the manageress of our Belfast cinema. We are glad that you have enjoyed some of the older films that we have shown recently, particularly those of the Marx Brothers, and we shall be showing another Marx Brothers film A NIGHT IN CASABLANCA early in I97I.

Regarding the Bing Crosby films that you mention, I am afraid that none of his earlier successes are now available. The showing of THE ROAD TO SINGAPORE that you mention at Newcastle recently, was, in fact, a club booking, and this is entirely different from a commercial cinema exhibition.

However we do have the following 'vintage' films shown shortly in Belfast. Betty Grable and Dick Haymes in DIAMOND HORSESHOE . Sept 2I. Tyrone Power and Henry Fonda in JESSE JAMES . Alica Faye and Al Jolson in ROSE OF WASHINGTON SQUARE, Nov 2nd. John Hickey - Booking D ept.

EDITORS NOTE. Our congrats to Jack for getting through to Classic - though the picture re Bing's great films of the 30's and 40's is only too true, if more members followed Jack's example, some action could come about - if you've a Classic or other 'independant in your town, drop a line, you might help to brake the ice for CROSBYANA.

Brian Mitchell writes from 34 Clifton Dtr, Richmond Victoria Australia.
Thank you for the photos, taken on the occasion of my visit to your home. They were very much appreciated. However, after a great deal of thought I have decided to return them also the also mean a lot to you.

The magas are always great reading. I refer to GOLDEN YEARS constantly and also to BING. They hold a special place in my library.

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EDITORS NOTE your kind thought in returning the photos is appreciated Brian, but they are coming back 'boy'-I want you to have this wonderful souvenir of a special event here in England - I'm passing your letter on to Reg, I know he'll appreciate your comments re GY's.

Roberts Jones writes from 20 West Ropery Banks, North Shields England
I thought you might like to know how my Bing collection is coming along and I've listed the reordings I have at the present date.

THE ROAD TO MOROCCO..THE ROAD TO SINGAPORE..THE ROAD TO ZANZIBAR..RYTHM ON THE RIVER..TOPS IS THE LIMIT..WE'RE NOT DRESSING..THE COUNTRY GIRL..HIGH SOCIETY.. SING YOU SINNERS..HERE COME THE WAVES..BIRTH OF THE BLUES..WHITE CHRISTMAS.. HIGH TIME..ROBIN AND THE SEVEN HOODS..
two One Hour. shows A CHRISTMAS SING WITH BING
two 45 minute tapes of KRAFT MUSIC HALL songs by Bing (1940 recordings)
two 30 minute PHILCO RADIO SHOWS - guests BURL IVES and ENZIO PINZA
WAYNE AND SCHUSTER TAKE AN AFFECTIONATE LOOK AT BING AND BOB
albums THAT TRAVELLING TWO BEAT and SONGS I WISH I HAD SUNG THE FIRST TIME.

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EDITORS NOTE Robert, just 20 years old is one of the upcoming Crosby band and it's been a personal delight for me to see his interest in the maestro grow - he has a fine collection for one soyoung and it's growing all the time - Robert asks me to mention how much he enjoyed Michael's meeting at Leeds.

Ernie Robinson writes from 15 Douglas Rd Adswood Stockport Cheshire England.
I see in the current issue of BING you have been very fortunate in obtaining a couple of PERRY COMO albums, who you say you've never gone overboard for. As a COMO as well as CROSBY fanatic, I can tell you that Como material seems harder to come by than Bing's and I wonder If I can persuade you to sell me these two albums.

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EDITORS NOTE seems my little Perry Como excursion had some interesting overtones and as Ken Crossland so rightly stated, it's amazing just how many diversions our postbag can come up with - It was a pleasure to arrange a transaction with Ernie for these two excellent albums of Perry's - hope you enjoyed them

Graham Reade writes from I Highland Avenue, Reynella, South Australia.
I am writing to advise that I have not yet receieved the May issue of BING. Doug Black lent me his copy and I must complement you on a fine issue. I would like to receieve a copy in due course for this reason.

In closing Frank, in the light of your pending retirement from the mag, I would like to thank you for the many wonderful hours of enjoyment you have given me, and to thank you for the help you have given me on occasions in helping me get a few more of my illusive Bing wants.

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EDITORS NOTE the warmness of your comments Graham typifies the very essence of Crosbyana and the real reason the ICC exsists - our mutual pal in Northern Ireland Johnny Jones so often expresses this sentiment that I'm going along with him here - I'm doubtful that I deserve all of the many nice things that are being said at this time, but one thing I'm sure of, for definate, none of this would have been possible at all without the very people I'm involved with - Bing and Bob said it in THE ROAD TO HONG KONG - I'm saying it now - the word is TEAMWORK, we did it all together.

THE INTERNATIONAL DEAN MARTIN CLUB - - - Bernard Thorpe. Pres'
253 Melford Road, Thornton Heath, Surrey, England

"thanks a million for the supurb "BING" magazine which we receieved, together with a splendid advertisment for this club (which has brought in a lot of enquiries, I may add" - B.T.

A HIGHLIGHT OF THE FEBUARY I97I ISSUE OF "BING" WILL BE A SPECIAL ARTICLE BY BERNARD THORPE FEATURING THE STORY-LINES OF SOME OF THE JOINT ACTIVITIES OF DEAN AND BING.

Alf Farrow writes from 44 Milne Rd, Bilton Grange, Hull, England
When I answered my telephone on a recent Wednesday, a nice female voice enquired if I was Alf Farrow and when I said it was she proceeded to tell me that ROY CHAPPELL was appearing at a club a stones throw away from my home here and would I like to come and see him?. I said I would very much and the voice said she would'nt say anything to Roy about me going - it would be a surprise. By the way the voice was that of Roy's girl friend Ann. Roy must have mentioned having met me at your house.

Anyway, as Wednesday is the meeting night of Frank Briggs, Vic Gilmore and myself and when everyone arrived we toddled round to the club and within 5 minutes of our arrival Ann had spotted my ICC tie, introduced herself to us all and whisked me into Roy's dressing room. Ann had kept her secret and Roy was slightly taken aback by my appearance (and I don't wonder) but he was - I think?. very pleased to see me. I did'nt take up more than 2 minutes of his time and went back to our table and we settled down, with a Lager or two to wait for Roy's appearance - Frank, I heartily endorse Reg's opinion of Roy's performance - he was great! And I mean that. What a treat tohear old Crosby classics dealt with as Roy deals with them - his treatment of BLUE OF THE NIGHT was especially outstanding and one could detect in this rendering of Bing's signature tune, the affection Roy has for the 'old Groaner' - I wish Bing could hear him sometime - LOVE IS JUST AROUND THE CORNER and TEMPTATION were other tunes which Roy gave the Crosby treatment, also tributes to PERRY COMO, FRANK SINATRA and IZZY BONN. After the show they all trundled round to 44 Milne Rd and a very interesting hour of conversation followed by tea, sandwiches, biscuits and chips.

By the way has anyone ever broached the subject of LAPEL BADGES for the club? - Roy mentioned it and I said I would mention it to you, I don't think they would be expensive and a badge similar to the design of the club tie would be very nice - what say you. Incidentally Roy had his eye on my tie and said he would like one very much , have we any available.

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EDITORS NOTE - looks like I'll have to start a fan club for Roy - it's great to see so many club members catching his wonderful tributes to Bing round the leading Northern clubs - we were just talking recently about the possibility of booking Roy for the 2Ist Anniversary Club Dinner early in I97I - more about this later. Ref club offers - due to the pending changes stocks won't be resplendished until Reg gets everything under control - the production of our club magazines must naturally be the first priority - However Alf, why not drop a line to Johnny Jones, he's got a great eye for these kind of things - Congrats on a great piece of publicity Alf in the HULL AND YORKSHIRE TIMES - this is being included in this issue via John Bassett's section - liked the great photo of the RHYTHM BOYS - ha ha - great work - keep it up.

Kevin Lone writes from 130 Silk Mill Drive, Tinshill, Leeds, England - Kevin suggests a choice of Crosby tracks for the ALBUM OF ALL TIME - and what a choice he makes - Members are requested to send in their choice for the next issue, meanwhile over to Kevin and as Keith Hyde would say "A beaut, a real beaut -

(1) BLUE PRELUDE (2) THE SHADOW WALTZ (3) SHINE (4) THERE'S A CABIN IN THE PINES (5) MOONSTRUCK (6) I'VE GOT TO PASS YOUR HOUSE (7) STARDUST (8) LOVE IN BLOOM (9) JUNE IN JANUARY (10) PLEASE (11) WHERE THE BLUE OF THE NIGHT (12) THE LAST ROUND-UP

Philip Smith writes from 710 South Lynn Str, Champaign, Illinois, USA
Recently I wrote to Jimmy Johnson of Richmond, Virginia suggesting that he and I might arrange an exchange of duplicate Bing Crosby phonograph records. I was astounded to learn from him of the existence of a Crosby mini-discography, another discography entitled Road to Bing Crosby, and an organisation called International Crosby Circle and a journal BING.

A biologist by profession, I am interested in Bing Crosby as a hobby, but it has become one to which I devote a couple of hours every day. While I have been a Crosby fan since 1934 (the movie SHE LOVES ME NOT) I have been collecting seriously only the last three or four years. My wife and I have on tape something like over 1,000 different songs, and we have the records for these, often in duplicate.

From Mr Johnson's glowing descriptions, theediscographies and the organisation must be invaluable to a Crosby collector and I am extremely anxious to learn more about them.

In this area old Bing Crosby records are relatively easy to find and usually inexpensive. The problem, of course, is that one cannot find the records nowadays for many of the songs that we well remember him singing on radio a few years back

Postcard from old colleaque DON WOOLLAND holidaying in Paris - sometime in August - "Although the traffic can be suicidal the rest of life here is agreeable - Why not drop everything and come over? THE FOREIGN LEGION needs men like us - Best wishes - Don.....

.....if you can stick it out till Feb Don, I'll be over - come to think of it we've no members in the FL, I might give the club a boost for Reg - - ha ha.

Lionel Pairpoint writes from 86 Ellesmere Ave, Mill Hill, London England
Thank you for the latest magazine, well presented as always, slice it where you like - It's Bing all the way through - My thaks once again for keeping me in touch with the Crosby scene.

Herb Bootman writes from 3714 Poe Str, San Diego, California, USA
Thank you for the sample May issue of "BING" magazine, it was most enjoyable. Please accept my enclosed membership fee and I will cheerfully (yes eagerly) buy any back issues you may have.

Jack Dougan writes from 10 Trevor Str, Holywood, Co Down, N Ireland
Once again it was a pleasure to receieve another great issue on the "KING" This must be the only magazine I read from cover to cover and thoroughly enjoy.

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A DELIGHTFUL CARD FROM MICHAEL CRAMPTON AND HIS GIRL FRIEND JUDY FROM BEAUTIFUL AUSTRIA SET ALMA AND I THINKING THERE MUST BE BETTER PLACES FOR US TO HOLIDAY AT INSTEAD OF CULLERCOATS BY THE SEA WITH IT'S CRABS AND LOBSTERS ETC - thanks for the card folks.

Roy Chappell writes from 44 Barlow Rd, Levenshulme, Manchester, England
Many thanks for the excellent write-up you gave me in the current issue of "BING", I felt quite proud that I should be considered like Bing - things like that are very good for one's ego and is very much appreciated.

I phoned Anne in Yorkshire and told here she had been included in the write-up and, just like a female, she asked me to try and get you to send her a copy; she's not having mine; so please could you do us this favour. I enclose Anne's address.

In closing, may I wish you and all the members, 365 Bing days a year.....

EDITORS NOTE it was, of course, a pleasure to mail a copy of the last issue to Anne - Roy Chappell is doing a first class job, a real ambassador for Crosbyana - the only advice I can really give to members is that if you get a chance to catch Roy's act, don't miss out on a first class evening's entertainment.

Peter Tanner writes from Oak Tree House, Parish Lane, Hedgerley, Bucks, England.
I was very sorry to learn that you are contemplating retiring from your work on the mag after the Febuary 1971 edition. However, as I know you are a cinema manager, I can well understand how little spare time you have these days.

As you know, I am a film editor, and of course the industry as a whole has been going through a very trying time, and does'nt seem to be improving.

At the moment I'm working at Shepperton Studios. It's only a small picture, a sort of horror film with the usual crowd of PETER CUSHING, CHRISTOPHER LEE and also JON PETWEE, but it brings in the bread and butter.

The present vogue for way out films, sex and violence is, I'm sure, driving people even further away from their local"flick" - oh, for a return to GOOD entertainment on the screen with REAL stars.

EDITORS NOTE your comments are so very true Peter - When I look at the monthly film lists which come up for exhibition they remind me all to often of the hit parade, with the so called 'film stars' dissapearing, often as quickly as their 'hairy' drug laden hit parade counterparts - Television does a small service in brining back the old movies (not that they do it as a service) but nothing, in my own humble opinion beats the presentation of a cinema movie in a real big screen cinema.

Wig Wiggins writes from 5608 N 34th Str, Arlington, Virginia, USA
A letter of thanks and appreciation for the copies of "BING" and THE GOLDEN YEARS which have duly arrived. I have found each issue very fascinating, and I only wish that I had discovered your existence many years ago. I know that both magagazines will be extremely helpful in guiding my record collection along. Perhaps some day I will even be able to join your contributers.

I have found your BING CROSBY MINI-DISCOGRAPHY to be a highly useful and thorough compilation. However I wonder if there is an easy way to key the listings in the mini-discography with the commercial catalog numbers of the U.S. and British record companies, especially for the period 1955 to date.

I am an officer in the U.S. diplomatic service, and since the mid-fifties I have been in odd parts of the world almost continuously. Consequently, since the expiration of Bing's exclusive U.S. Decca contract, I have had a great deal of difficulty in keeping up with his commercial releases. I can see from the discography that I have missed quite a few commercial discs by Bing, which I would very much like to acquire. However, I'm at a loss at this point since I cannot identify all of the various record companies involved, or the countries of issue. Any words of advice on this subject will be gratefully receieved.

EDITORS NOTE Wig raises a very good point re the discog, and though at thetime of issue, a discog with simply titles, matrix numbers and recording

dates was issued solely as a mini-guide for newer collectors who needed a simple guide - bearing heavily on this point was the fact that there was already a comprehensive discography in existance titled THE ROAD TO BING CROSBY by the celebrated team of BOB ROBERTS, LES PHYTHIAN, RALPH HARDING and FRED REYNOLDS. However, noting Wig's comments it would seem we should perhaps have enlarged on our original production - perhaps the 'new team' on the ICC will bear this in mind for future projects and maybe even issue a supplement containing further useful information to be used in colaboration with the mini discography.

Jimmy Johnson writes from 3332 Kensington Ave, Richmond, Virginia, Illinois, USA
Please accept my deep appreciation for sending the Bing discographies - they have kept me up very late for about a week checking out discs etc, but I'm not ashamed to admit that it's the most pleasant hobby in this life for me.

While checking out the discs etc, corresponding with other Crosby collectors, sorting spares and answering mail bids, I'll play a few Bing LP's. The main problem is that, too often, that voice of his sings me to sleep.

The discographies possess a wealth of information so great that it would take one man more than a lifetime to accumulate such data, much longer to accumulate just half of the discs - I once wrote to Bing and boasted to collect all 2,000 of his records, catalogue them, and present Him with a list of them at the next Pro-Am - Man alive; I was dreaming.

You mentioned in your letter that you'd advertise for me my requiring parts ONE and THREE of THE ROAD TO BING CROSBY, my thanks again for this also - Much good health and success to you in your venture on behalf of Bing.

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EDITORS NOTE many Stateside members have spoken of Jimmy's great enthusiasm for the maestro - good to have you aboard. If any member can help Jimmy obtain the neccessary parts of the 'Road' please write him direct or if you prefer send me the info, price etc and I'll pass this on for you.

Neil Hunter writes from 50 Ravenswood Park, Belfast 5, N Ireland
Please receieve sub to renew my membership of THE 1930's RECORD SOCIETY and THE INTERNATIONAL CROSBY CIRCLE for a further 12 months - Sorry to learn you will be less active on the administrative side of the mags from early next year but I feel certain you will still be a major personality in this fascinating hobby of recalling the great years when popular music really was music.
Cheerio and best wishes to you and yours and thanks for the memories.

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EDITORS NOTE many thanks Neil for those kind words - I doubt very much whether I'll ever be deserving of the 'personality' tag - but I do intend to become involved in a much looked forward too round of tape and letter-sponding. I have a little to offer in the way of topical Crosbyana and as there's a ready made market waiting for me, I'm looking forward to some real happy exchanges.

Bert Day writes from 20 Abbotts Close, Alwyne Rd, London, England.
Everyone is looking forward to some re-issued Bing material on the British CO label by Decca. I understand the first one will probably be one of Bing with the ANDREWS SISTERS, and we are keeping our fingers crossed that it might contain one or both of their tracks that were not issued here in any form, namely HOT TIME IN THE TOWN OF BERLIN and FORSAKING ALL OTHERS. Other albums planned for this label are a Western containing tracks not issued before on microgroove and a Hawaiian one too, two more are expected to follow these, one of early material and one of up-tempo numbers, and at 19/11 each I can hardly wait.

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EDITORS NOTE and Bert, I hope they include our all-time favourite SUNNY SIDE OF THE STREET and BOOGIE WOOGIE - ha ha.

THE

P E T E R W I L S O N C O L U M N

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from Middlesbrough in the North of England.

Monday, 5th Oct.

Just a day or so before I received my copy of "BING", I heard a Perry Como record on the radio. I was thinking how very much like Bing he sounds. My wife also remarked on this. In fact, the song he sang - "Temptation" - has already been recorded by Bing, but I must give Perry his due....he sang it superb.

In the last edition of "BING" it seems I trod on REG BRISTO's toes regarding my comments on Bing's recent limited activities. It resulted in two very friendly letters passing between us, and a little misunderstanding was cleared up. (I always thought Reg was Welsh!)

My last diary was short, owing to moving house at the time, but this time it's the biggest ever as a result of the highlight on the latest Crosby scene...."The Bing Crosby Story" on Radio 2, on successive Mondays, July 20th and 27th.

Arriving home one night last week, my wife said, "One of Bing's records was on television! But not Bing in person". I asked how this came about and she replied that they were showing a fashion show and played one of Bing's records as background music. She couldn't remember the song, so I'm puzzled as to the connection between Bing and a fashion show. If any member saw this programme, I would be obliged if they could enlighten me!

On Saturday, October 3rd, I watched the Lucille Ball Show on BBC-1. Her guest was Pat Andrews of the Andrews Sisters fame. As all Bing fans know, the Old Groaner made some great hits with these sisters...."Don't fence me in" is a great favourite of mine. Anyway, I was sure some reference would be made of Bing, and sure enough it was. Lucille joined Patty and her own son and daughter in "Pistol Packing Mama". Her son, Desi, took the part of Bing, dressed in sports shirt, hat and complete with pipe!

In the Jack Benny Story on ITV, July 26th, Bing was featured in a very brief scene with Jack, together with George Burns. Certainly a combination of show business talent and age there! It's surprising how much Bing keeps popping up in other artistes' careers.

I thought that the BBC did a great job on the "Bing Crosby Story" on Radio 2 on the two Mondays it took to do the show. They started off from his very early days right through to "Robin and the Seven Hoods" (1969). Bing himself was interviewed on tape and I enjoyed every minute of it. Special mention was made of Bob Hope, Dixie Lee, and the film "White Christmas". No doubt, many members have the complete programme on tape. Anyway, here's a long diary for the members who missed out.

The PETER WILSON Column (continued)

July 19th	BING and BOB in scenes from some of the "Road" films	ITV
July 20th	"The Bing Crosby Story" (part one) including....	RADIO 2
	"Small Fry"	"Swanee River"
	"A bench in the park"	"I'm an old cowhand"
	"Please"	"My heart is taking lessons"
	"Learn to croon"	"Sing a song of sunbeams"
	"Temptation"	"Pennies from heaven"
	"Love thy neighbour"	"Going my way"
July 22nd	"Pistol packing mama" "The bells of St. Mary's"	RADIO
July 26th	Brief appearance in the "Jack Benny Show"	ITV
July 27th	"The Bing Crosby Story" (part two) including....	RADIO-2
	"Welcome to my dreams"	"Violets and violins"
	"The bells of St.Mary's"	"You keep coming back like a song"
	"June comes around every year"	"True love"
	"Friendly mountains"	"All by myself"
	"Life is so peculiar"	"The magic window"
	"Accidents will happen"	"Road to Hong Kong"
	"In the cool, cool, cool of the evening"	"My heart is a hobo"
August 16th	"Mountain greenery"	RADIO
Sept.9th	"True love"	RADIO
Sept.28th	"There's no business like show business"	RADIO
Oct.1st	"Long ago and faraway"	RADIO

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So that's it for another edition. Looking forward to the November issue of "BING".....

Best Regards to Club Members and all at No.23.

PETER

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* A BIOGRAPHY OF BING CROSBY * from "WOMAN" Star Service
****

Born: May 2nd, 1904. Birthplace: Tacoma, Washington. Parents: Mr. and Mrs. Harry Lowe Crosby: father a book-keeper. Real name: Harry Lillis Crosby: He became "Bing" when a friend named him after a comic strip character. Height: 5ft. 9ins. Weight: 11st. 11-lbs. Eyes: Blue. Hair: Light brown. Hobbies: Golf and fishing. Educated: Gonzaga High School, Gonzaga College, Spokane, Washington.

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....contd. over page.

The "WOMAN" Biography of Bing (contd.)

It was originally intended that Bing should become a lawyer, but music activities, however, captured most of his attention at school. His singing with the Glee Club was received with such enthusiasm that his fellow student Al Rinker, and he, formed a seven piece orchestra. Bing played the traps and sang with Al Rinker. Later he joined Paul Whiteman and appeared in the film "The King of Jazz". Following this he left the band, sang at the Coconut Grove and appeared also in a number of short films, including "One more chance", "Sing, Bing, Sing" and "Please", for Mack Sennett at Paramount. His first film role as featured artiste was "The Big Broadcast of 1932". For many years a top recording star, he has gold discs awarded for sales of over a million copies of at least twenty of his numerous records. His interests became so large that he formed, along with his brothers Everett and Larry, the Crosby Research Institute and Crosby Enterprises, with offices in the Crosby Building in Beverley Hills. Here, his affairs connected with films, radio, T.V., recordings, football and baseball teams, a music publishing company and a cattle ranch, are handled. He starred in the musical "A little bit of Irish" which was shown on T.V. in March 1967.

His films include: COLLEGE HUMOUR: TOO MUCH HARMONY: GOING HOLLYWOOD: WE'RE NOT DRESSING: SHE LOVES ME NOT: HERE IS MY HEART: THE BIG BROADCAST OF 1936: ANYTHING GOES: RHYTHM ON THE RANGE: PENNIES FROM HEAVEN: TWO FOR TONIGHT: MISSISSIPPI: WAIKIKI WEDDING: DOUBLE OR NOTHING: DOCTOR RHYTHM: SING YOU SINNERS: PARIS HONEYMOON: EAST SIDE OF HEAVEN: THE STAR MAKER: ROAD TO SINGAPORE: IF I HAD MY WAY: RHYTHM ON THE RIVER: ROAD TO ZANZIBAR: BIRTH OF THE BLUES: HOLIDAY INN: ROAD TO MOROCCO: STAR SPANGLED RHYTHM: DIXIE: GOING MY WAY: ROAD TO UTOPIA: HERE COME THE WAVES: THE PRINCESS AND THE PIRATE (Guest star) DUFFY'S TAVERN: THE BELLS OF ST. MARY'S: WELCOME STRANGER: BLUE SKIES: VARIETY GIRL: ROAD TO RIO: THE EMPEROR WALTZ: A YANKEE IN KING ARTHUR'S COURT: TOP O' THE MORNING: RIDING HIGH: THE ADVENTURES OF ICHABOD AND MR. TOAD (voice only): MR. MUSIC: HERE COMES THE GROOM: JUST FOR YOU: ROAD TO BALI: LITTLE BOY LOST: WHITE CHRISTMAS: THE COUNTRY GIRL: ANYTHING GOES: HIGH SOCIETY: MAN ON FIRE: ALIAS JESSE JAMES (Guest star): SAY ONE FOR ME: HIGH TIME: PEPE: THE ROAD TO HONG KONG: ROBIN AND THE SEVEN HOODS: RUSSIAN ADVENTURE (narrator): STAGECOACH.

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Married: Actress-singer Dixie Lee, September 29th, 1930.
Died November 1st, 1952.
Actress Kathryn Grant, October 24th, 1957.

Children: Son Gary, June 25th, 1933. Phillip Land and Dennis Michael (twins) July 13th, 1934. Son Lindsay Harry, January 5th, 1938. Son Harry Lillis, August 8th, 1958. Daughter, Mary Francis, September 13th, 1959, Son, Nathaniel Patrick, 29th October, 1961.

Address: c/o Crosby Enterprises, 780 North Gower Boulevard, H/wood.

At long last....

N O W I T C A N B E T O L D ! ! !

...a few words from JOHN BASSETT

Readers will sympathise with me, I am sure, when I disclose that just prior to Frank sending me some stencils for cutting, my typewriter decided it was due for a well-earned break! I rushed it to our local shop, only to be told that although the repair could be carried out within a matter of minutes, the new part would have to be ordered....and waiting time could easily amount to three or four weeks!

After much delay, and growing fears that my contribution would arrive at Frank's home after he'd "Gone to Press", the machine was returned to the fold. Those who have been faced with the task of using a biro pen after many years of pounding the keys will be fully aware of the trials and tribulations that I have had to suffer....and it couldn't have happened at a more inconvenient time!

Apart from striving to produce something for "BING" in record time, I'm in the middle of compiling a personal listing of Bing's L.P.s, revising my record collection index, writing my monthly column for the "Gunn Report" and last but by no means least, attempting to answer the regular cascade of letters which appear day by day on the front doormat! Such is the price one has to pay by being a record collector and Crosby enthusiast!

I trust that everyone knows by now that yours truly takes over the editorship of the magazine in the new year, and it's Frank's wish to turn out a really bumper February edition. To achieve this, we need your help! Please send in anything which you consider will make interesting reading matter - Bing-wise, that is. Letters, articles and news-cuttings will be gratefully received, but please don't delay!

A NEW LOOK

The INTERNATIONAL CROSBY CIRCLE will be given a "new look" in 1971, both in the organisation and running of the Club, and in the layout of the magazine. The latter will be under my control, and if all goes according to plan, I hope to be typing each issue in its entirety....with the exception of Reg Bristo's columns. Contributors will simply have to post their handwritten or typewritten "copy" to me and I'll deal with it at the stencil stage.

The address, incidentally, to which all press matter for the mag. should be sent, is:

3 OLD HALL COURT,
GREAT WAKERING,
ESSEX.
SS3 OEN.

That seems to have tied all the loose ends up for now, so on that note I'll sign off by wishing all ICC members a very happy Christmas and every good wish for 1971.

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An article published in the "HULL TIMES", September 25th, 1970

"BING CROSBY IS TOP OF THE LIST OF THEIR FAVOURITES"

by Rex Booth

Three men in the same boat. But ALF FARROW, VIC GILMORE and FRANK BRIGGS don't mind. They "launch out" most Wednesday evenings, at 44 Milne-road, Alf's home on the Bilton Grange Estate, and for two or three hours enjoy the sound of music they all love.

Primarily it's the sound of Bing Crosby, but although he is the favourite, their choice is not entirely restricted to his discs. Frank expresses it when he says, "We all like other people, but he is the main one as far as we are concerned."

The "other people" include Glenn Miller, Tommy Dorsey, Vera Lynn, Peggy Lee, Lew Stone, Roy Fox and Ambrose - a selection of names that will take many people back to the days of their teens and twenties, as well as records, radio programmes, and nights at the local palais in the 1930's.

Tape Group

Alf, Frank and Vic are all members of the International Crosby Circle. This organisation certainly lives up to its name; among countries in which members live are South Africa, Sweden, Israel and the USA. Members can get material from other members to further their own enjoyment. Alf, for example, is on the list of a "Tape Crosby" which originates in Birmingham, England. There are about a dozen members on the list of those who receive this, and a member passes it on to the next on the list when he has heard the tape. Alf gets such a tape through the post about every three or four months, and he has been able to tape from it a few very old recordings for his own use.

Tapes received from America may also give English fans a chance to hear a tune which otherwise they would never get. These three have some songs on tape from radio shows. The songs were never put on record. There is a sense of two-way traffic about these arrangements. Some records released in Great Britain were not necessarily released in the States.

Between them, Alf, Vic and Frank have about 3,000 Crosby tunes. These include singles, EP and LP records, as well as tapes. Frank finds it hard to decide on his favourites: "Temptation" recorded in 1933, or "Brother, can you spare a dime". "It's a very close tie is that one", he mused. Vic has tried to puzzle it out, but for him it depends on his mood at the time. Alf is very definite. "Gipsy Love Song" made with Francis Langford", he states emphatically.

The first record Bing ever made was in October, 1926, with the Rhythm Boys, he released one called "I've got the girl". The three Hull fans can go back fairly near to that time with their earliest Crosby discs - the 78s they actually have in their homes, as distinct from a tape recording.

They all have records recorded by their favourite in 1931. That made on June 12th, "Many happy returns of the day" is Frank's oldest. For Vic it's "Out of nowhere", made in the March; and for Alf, "Dancing in the dark" cut on August 19th.

Convention

The Hull trio are looking forward to a date near the end of this month, when they go to Leeds for an annual convention, at which they meet with other English fans. They expect them to come from

"Hull Times" article (continued)

as far afield as Manchester and Newcastle, and there has even been a visitor from London at past Northern gatherings.

Alf has a message from Bing recorded on a private record for club members who met at the North Shields Convention a couple of years ago. He also has a typed letter, dated 1940, at the time of which, in his own handwriting, the singer has added, "We are all pulling for the Allies".

Alf was secretary of the Bing Crosby Friendship Club in 1939, a job which war service eventually forced him to give up. Vic had also been a member, but dropped out before Alf came in.

Why do they like Bing so much. For one thing, because Crosby has sung with so many other people and so many different orchestras. "The list is endless", says Frank. For them, he he sings such a variety of songs in such a variety of styles.

Besides their Wednesday evening sessions, they listen to their own collections at home and watch out for Crosby appearances on the radio and TV and, of course, any old films in which he stars which may be screened. And they think that the leg-pulling which they get from their families is not really meant!

"It's a hobby. You've got something to show for what you've spent", explains Frank, while Vic adds, "and you get pleasure from the record or tape every time you play it."

Hull has yielded them some good finds, and they still go around the record shops, including the second-hand ones. "I never pass a junk shop without going in", laughs Alf. It's paid off for him too. A year ago he found "One of the brightest records I think he ever made - a 1952 recording of "Just a little loving". He picked it up in a shop in Princes-avenue. A shop which used to be in the Brunswick Arcade provided Vic with a good half-crown's worth half-a-dozen years ago with "Out of nowhere" - as it did ten years back for Frank with another Crosby disc.

Alf and Frank have actually spoken to the singer himself - over the telephone when he was in London last year. Being members of the I.C.C. meant that they were able to get through to him without any bother.

These three local circle members began their Wednesday evening sessions just over two years ago. Each week they play records, tape tunes, dub and discuss. But they point out that some Wednesdays they play no Crosby at all.

Alf will tell you how Bing benefits from his universal fan club in other than the usual ways.

"Members" he says, "have sent records which he has forgot he has made and has never had!"

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DON'T FORGET.....

Your new Editor of "BING" magazine from February onwards (1971) will be JOHN BASSETT, to whom all letters and articles for publication should be sent.

Please make a note of the address:

3 OLD HALL COURT, GREAT WAKERING, ESSEX. SS3 OEN.

BING CROSBY
FRANK CAPRA'S
"RIDING HIGH"

21

AUSTRALIAN NEWSLETTER

Compiled By:-
T.J.Northrope
90 Lloyd St.,
West Heidelberg 3081
Victoria, Australia

Australian Rep:-
K.G.Hyde
21 Carbeena Pde,
West Heidelberg 3081
Victoria, Australia

OR = FROM THE PONY EXPRESS
NEWS FROM DOWN UNDER!

Greetings from all Australian Crosby fans to all the world and all ships at sea (as KGH's article put it). This joyful greeting is to let you know that Keith Hyde, Tommy Northrope, and all Australian Members have survived the Asian Flu, to live another day, so to speak, and to present the Australian Scene to all BING readers. We are all very SORRY to hear that Frank Murphy is giving up the Editorship of BING, for we all know what a fine job(and thankless one) in building up this very fine magazine - in fact, without a shadow of doubt, the finest in the field. Moreover, in being the producer as well as Editor, (and respecting the fine help he has received from fellow members) is must be apparent that with all his activities centred in this field, something has to suffer, and in Franks case, not only the time he would like with his family, but his own personal Crosby time. No man can know his needs better than Frank and we respect him for it. Our well known and popular Australian President, Keith Hyde will sum the Australian feeling in the next issue. But one thing I'm willing to bet on, and that is a lot more old shellacs will be played, tapes be run, than has happened in the Murphy household for a long time. Who knows, we may be able to do a tape swap, Frankie boy! In Reg Bristo we are lucky to be getting a ready made ripper! But he will need your continued help, BING members, so dont forget, get those articles in early. Look to the example that Reg quotes this week, of how a TRUE Crosby man should act at ALL times, not only to this mag. but to all the press and all other means of Crosby disemination. I'm referring to Leslie Gaylor of course. We're proud of you Down Under, Leslie. We all love a fighter, especially that quiet type of a boxer who lands telling punches with effiociency - keep those Crosby punches up! Many thanks Leslie. One day we may learn to hammer our press etc. Why not now? Again many thanks are due to you Reg, for your very kind remarks regarding the Australian Newsletter. I am going to get in touch with you in the next few days or so, to start to get you views in general and what you would require. We have a wealth of talent here among the Aust. section of Crosby Lovers, and if I could get them to do just one article a year each, you have no conception what would come. Henry Hollow will be home before long and he doen't know it yet, but boy, what an article he will do for me! Jimmy Lole, although a Crosby man, is extra keen on Jazz, and in his own way, a perfectionist and without doubt, if we can keep him at it, will make this series he is doing of all those interesting musicians who worked the Master over, (or was it the other way?) something worth keeping; however, he is off to Canberra in the new year and how can I hammer his ear from here? Oh, woe is me, never become a compiler. Cheers from your Aussie Mate,

Tommy Northrope.

THE GOLDEN MEMORIES OF BING ON RADIO (CTD)

Part 4

By Keith G. Hyde

CERTIFIED CREMO CIGAR COY - 1931

After Bings initial solo broadcast at 7pm, (Pacific Standard Time) on August 31st, 1931, he continued to do the 15 min Programs, emulating from station K.H.J. in Los Angeles, accompanied by an orchestra under the direction of Victor Young and after only 4 weeks on the National C.B.S. sustaining programme he landed a regular sponsor -"The Certified Cremo Cigar Co.", broad cast from W.A.B.C., twice nightly, from coast to coast and to all ships at sea.

The Orchestra engaged for these programmes being the famous Fred Rich Orchestra, who boasted such great musicians backing him as Joe Venuti, Artie Shaw, Manny Klein, and Bings great friend, companion and advisor, the late and great Eddie Lang.

The Cremo sponsored show started on November 2nd, 1931,replacing a Brass Band Broadcast, conducted by Arthur Pryor.

George Washington Hill, of American Tobacco Company, head of Cremo, having heard stories of Bings fondness for the bottle, had a special clause inserted in his contract forbidding Bings drinking. The news-hounds got wind of this and "played it up". - One Sidney Skolsky in his "Daily News" column, commented sarcastically, "There is also a Law that forbids drinking"! (Prohibition)

It is to Bings credit, rather than the sponsers, that these Radio Shows were such a tremendous success, as listeners had to endure one distasteful commercial after another, for Hills slogan ("spit" is a horrid word") were constantly reminded about the unsalubrious nature of saliva in relation to his products (rather like some of the distasteful T.V. Commercials of today.) However even then, as now, listeners (and/or viewers) will put up with almost anything as long as the artist or show is outstanding.

Bing somehow survived it all and commanded terrific ratings, although it is doubtful if he done much in the way of boosting the sales of his sponser.

"Variety" - the "Bible" of American Show Biz., commented at the time, 'Certified Cremo Cigar Company must have stepped high to corral Bing Crosby, the rage of the Radio for their W.A.B.C. Broadcast. But judging by his work, he is worth it. This must be a tough week for him, however, for he is doing four shows a day at the Paramount Theatre, which on top of his Radio work in the evening, puts a heavy strain on his voice. Monday night, when caught, he used, "Now that youve gone", 'Then She's mine" and"Goodnight Sweetheart". All these he threw off in the manner that has brought him forward so fast in favour of the public. It is highly individual and he need stand in no fear of competition, because, while he may have imitators, there will only be one Bing Crosby'. (end of quote)

Bing was gaining ground all the time and establishing himself as a NATIONAL Radio, Record and Stage Star and climbing fast, dispite strong competition from such stars as Rudy Valley, Russ Columbo, etc.

Whilst going on air twice nightly, in person, for Cremo, Bing was also under contract to do 5 or 6 shows daily at the Paramount Theatre in New York, for some 29 weeks and was singing daily over a 16 hour stretch - and all this from a guy who says simply -"I've had some lucky breaks - Just call me lucky". Luck must always play some part in any performers career, but this was more than 'Just Luck', it was pure 'guts' and hard work.

Is it any wonder that at this time began to develop his famous 'Vocal-nodes'! It was due to over use of the vocal cords, a most worrying time in the career of any singer.

The Golden Memories of Bing on Radio (Cont)

The question - to operate or not? With todays techniques, a common and simple operation, but in 1931? - a most hazardous and even dangerous procedure, with no guarantee WHAT kind of voice one would finish up with! Specialists opinions were sought and the most logical course was taken - to "rest" the voice as much as possible and the irritation and inflamation may subside. Fortunately for Bing (and his millions of fans) it worked. The hoarseness disappeared and his voice returned, only it came back a tone or two lower than before. It is interesting to conjecture and wonder what would happen to Bings voice NOW, should he have these famous "nodes" removed, after all these years.

After his first few weeks for 'Cremo' - C.B.S. pitted Bing against another 'Up and coming' popular 'crooner' on N.B.C., the rival network, Ruggiero Rudolpho Eugenio Columbo, better known as Russ Columbo.

Columbo had done vocals and played fiddle and guitar at 'The Grove' when Bing was resident there, with Gus Arnheims Orch, and it was not hard for his backer and manager, Con Conrad, a song writer, to see his potential and convince N.B.C. officials, that he had what it takes, just as C.B.S. had been convinced about Bings potentials.

With Bings Program going on air at the same time as Columbo's, this naturally caused great rivalry amongst fans and the press really played it up big, in fact, one critic inferred that Bing and Columbo were one and the same person! Nobody, of course, seriously believed this as although the styles were similar, the 'timbres' were quite different.

Russ sang in a softer, more subdued, 'throaty' and 'affected' voice, whilst Bings voice was more husky, vigorous and natural, with a strong jazz feeling and phrasing.

Apart from this, they were two strikingly different personalities. Columbo was a handsome latin type with shiny black hair, dusky skined and dark eyed; was always impeccably dressed.

Bing in sharp contrast was a fair, blue eyed, fresh faced, typical American type, who usually turned up for broadcasts in baggy unmatched pants and sloppy sports jackets, topped by a soft felt or golf cap to hide his rapidly thining hair.

Just prior to the Bing/Columbo era, Rudy Vallee was the American 'rage', but began to lose out inpopularity and drawing power to the new sensational Crosby/Columbo styles.

Much was written by the Columists, feature writers and critics, who tried to build a 'fued' around the trio, but to no avail, for in actual fact they were all good friends.

Eventually these 'news-hounds' were finally reduced to true stories and discovered that Bing was the most human, masculine, casual everyday guy, who was not ashamed of the way he looked or dressed or that, although only in his early twenties, wore a toupee for public appearances and admitted it.

Bings popularity continued to grow and his 'Cremo' Radio Show' continued until late 1932.

These programs were strictly 'scripted' affairs, with Bing confined to his singing only and gave no indication of his ability to M.C., 'ad libbing' on scripts, and display his true personality and flair for a 'play on words' as a light comedian which was proved in his later Radio shows.

'Cremo' Broadcasts were little more than publicity programs for Bings record releases and stage appearances and naturally he gave at least one or two of these a 'plug' in almost every program.

Unfortunately, there have been no song listings of these programs among Bing collectors, although rumour has it that this may soon be done. Very few recordings of these programs are known to exist.

The Golden Memories of Bing On Radio (cont)

Remembering that these programs were'live' Broadcasts and that very few people would have the facilities for 'Private Recordings'even if theyhad the the initiative and foresight to see the value of them in later years, so it is suprising that, under the circumstances, there are a few known 'Cremo' Programs to be in existance, among collectors.

We can however speculate upon the songs he may have sung in these programs and those he is known to have sung, by looking over some of the more popular songs which were introduced in 1930,31,32 and call upon the memories of some of those fortunate people who were around and able to listen to these at the time and we will take a look over those songs in the next article in this series.

(To be Continued Next Issue)

JAZZ ASSOCIATES OF THE EARLY CROSBY ERA

Part 2. Eddie Lang - Guitar

By Jim Lole.

Bing Crosby was a freshman at Gonzaga University in Seattle in 1920, a a year that marked the commencement of the 'Roaring Twenties', the musical side in which Bing was to be involved at a later stage.

Already involved was a talented eighteen year-old banjo and guitar player who went by the name of'Eddie Lang', and who was to later join musical forces with not only some of the greatest names in Jazz such as Joe Venuti, Bix Beiderbecke, Frankie Trumbauer, Red Nichols, and the Dorsey Brothers, but the inimitable Bing as well.

As was the case with Bix Beiderbecke (the subject of my article in the previous issue of 'Bing'), Eddie was to die prematurely and at a time whenhe and Bing had established a firm musical and personal relationship.

HIS LIFE

Born Salvatore Massaro in Philadelphia on October 25th. 1902 of Italian parents who had migrated to America. some years earlier, Eddie studied violin under two competent instructors for eleven years of his youth, at the same time learning guitar, banjo and mandolin on which instruments he was virtually self-taught.

About 1918, Eddie began playlng banjo in a trio led by drummer Chick Granese, and which included a former schoolmate, violinist Joe Venuti. Quickly changing to guitar, Lang and Venuti were to form a musical partnership which was to continue until Eddie's death in 1933.

In 1920 Eddie was hired by Charles Kerr, Philadelphia's outstanding bandleader, and his single string virtuosity in the frequent 'stop' choruses the band would play, quickly attracted attention to a style which was at that time a departure from the traditional rapidamente thumping of triplets and syncopated full chords in which banjoists framed their concepts of jazz.

After about three years with the Kerr Orchestra, Lang joined the team of Frank Fay and Barbara Stanwyck in New York, but soon left to join Vic D'ippolito's band at the Danceland in Philadelphia.

On New Years Day, 1924, Eddie became a member of the Scranton Sirens, which at times; included some of the big names of jazz on their way to famous orchestras such as Goldkette, Lanin and Whiteman.

During the yea rs Lang never lost contact with his good friend Joe Venuti, with whom he shared another common interest - billiards and pool.

Although Joe was a good pool shot, he could never beat Eddie, and many believe that Eddie made more in bets by playing pool than he did with his guitar.

In June 1924 Lang joined the Mound City Blue Blowers, a small group in which he was featured on guitar exclusively. It was with this band that he made (I believe) his first recording on 10th. December, 1924 - 'Tiger Rag'. He later toured England with the group, and was a smash hit in that country.

From 1924 until his death, Eddie recorded prolifically with various orchestras, and in January 1927 began the long series of Venuti-Lang Blue Four and Blue Five recordings which are accepted as classics in this field of 'drawing room' jazz. Eighteen months later he teamed with popular Negro guitarist and vocalist Lonnie Johnston to record guitar duets for the OKEH race series. Langs versatility is evident when one considers that he played with tremendous success in both white and coloured jazz bands, and as accopanist for popular vocalists singing in the sweeter ballard styles - artists such as Bing Crosby, Ruth Etting, the Boswell Sisters, Lee Morse etc.

I am a little uncertain as to when Eddie Lang first Played alongside Bing, although I feel it was probably at a Paul Whiteman recording session. There is just a chance that It may have been in 'I'm Coming Virginia' in April 1927 (Lang apparently played in the Whiteman band for a few weeks early in that year). In May 1929, when he re-joined Paul Whiteman, Bing and Eddie were to record many numbers together.

After Eddie left Whiteman in May 1930 he joined Bing Crosby as an accompanist, and when Bing was signed by Paramount for the countrywide theatre tours, so highly did Bing rate Eddie that one of the contract conditions was that Eddie be the accompanist. Eddie always sat beside Bing on stage. Lang's contract with Paramount stipulated a salary of $1000 per week and six films for 15,000 each, making him one of the highest paid accompanists in musical history. Eddie appeared with Bing in 'The Big Broadcast' of 1932 but did not live to appear in the other five.

By this time, Bing and Eddie had formed a close personal friendship. Bing, Dixie, Eddie and Kitty (Eddie's wife) double dated frequently, and one can imagine Bing's grief when he learnt of Eddie's death on March 26th. 1933. What one would have expected to be a relatively routine operation, a tonsillectomy, proved to be fatal after complications set in, and the music world lost the great talents of Eddie Lang when he was only 31.

HIS MUSIC

To me, Eddie Lang was perfection. He extracted a beautiful tone from his instrument, his chords were varied, complex, and always in perfect harmony with the melody. His solos were the essence of good taste, and his accompaniments behind a singer - well, just listen to him behind Bing on 'Lets Do It' (Jan. 1929) or 'After You've Gone' (Oct. 1929), and form your own opinion.

I have set out below a list of some of the records in which both Eddie and Bing are featured. Listen to the guitar as well as the voice - and give yourself a double treat!

Date	Title	Orchestra
Jan 26, 1929	The Spell of the Blues	Dorsey Brothers
Jan 26, 1929	Lets Do It	" "
Jan 26, 1929	My Kinda Love	" "
Oct 16, 1929	If I had a talking Picture of You	Paul Whiteman
Oct 18, 1929	After You've Gone	" "
Feb 10, 1930	Happy Feet	" " (Rhythm Boys)
Mar 23, 1930	A Bench in the Park	Paul Whiteman, (Rhythm Boys and Bronx Sisters)
Mar 23, 1930	I Like To Do Things For You	Paul Whiteman (Rhythm Boys)
May 26, 1932	Some of these days	Not Known

AUSTRALIAN NEWSLETTER ON INDEXING CROSBY

By Tom Northrope

To all those who make a study and collect material of that incredible Crosby, to all those kind souls all over this world who by fair means or foul, endeavour to complete some portion of the unknowable whole of the most incredible song machine that this world has ever known or ever likely to know, this little article is hereby dedicated as a help and to show them a way wherein they may bring Cros. ever nearer to them, if that is possible, and avoid the pitfalls that may, as they nearly did me, drive you up the wall.

When the majority of us heard Bing for the first time, we decided that we liked Bing some, and as time went by, started to keep his material, in the form of records, tapes etc. But the deeper we became to know Bing, the more we found ourselves in his clutches. Then became the horrors! We would want to find a particular item, then hours of searching for it. Oh, the agony of it all. Mind you, there may have been SOMEONE who started out on the correct train of thought, realizing just how much Bingo was going to loom in their thoughts and life, so nutted out a filing Index System before they started to collect. As stated previously, there may have been some, but not too many.

So to those new friends of Bing (Its remarkable how he still fascinates new members or rather young members of the public, some 44 years after I've Got The Girl.), I am going to set out an index system that is in use in my home and which I find of inestimable value. I can only quote mine, for this is the only one I know properly, but that matters not, for all systems are basically the same, with slight variations, but one thing is for sure, you MUST have an index system, or that wall will receive you, as it did me, at one stage.

Some basic rules are valuable as a pointer, and I list them hereunder.

(a) Never think that you will only get one or two of his works, "just as a sample" for the rest of your collection. You will find that he is like old wine, smooth and mellow, but with a terrific kick that sneaks up on you, making you an addict of Crosby for ever!

(b) Give a lot of thought to the system you wish to devise for your self, mull over it, improvise, till you think it is neally fool proof, then stick to it. Otherwise you will find yourself, like me, changing after six years, and taking six months hard work to change. So be constant.

(c) Once you have chosen the system, keep it up to date. Allow your self one night pe r fortnight. Even if you have nothing to catolouge, shove Cros. on in the background, and browse through it, altering it if need be, but making yourself perfectly familiar with it.

(d) Keep it basically simple. By trying to include everyone and every thing that Bingo has been connected with or done, will lead you into a maze of hard work and frustration. Ever remember, that Bing sings round about the 2000 songs on disc's and an endless and unaccountable number on radio, not to mention film tracts etc.

One final word, before I finally get onto this system of mine. I cannot impress on you enough that a filing system is a must. Books will not do. Believe it or not, I once heard of one of the biggest collectors in the world, let alone Australia, who let his filing system go to pot, with the result that a friend of his would come up with a rarity, and Mr. X would say, "Well, waddaya know, I didnt think I had that, or, Havent seen that for years". Incredible, but true!

On Indexing Crosby (cont)

Having decided on a particular system, the next step is to put it into operation. What size cards will I use? I use 5½" by 4" and are sufficient, although, at times, a larger card would be handy. Keith Hyde uses 8" by 5" and I think that his is a basically better system than mine, which of course, would be very necessary with his complete record and very vast radio collection. However be as it may, mine will do for the purpose of the demonstration. This system is pretty good and serves the need of about 2000 separate titles items and some 5000 separate items, which I am fortunate enough to prossess.

Being guided by the example below, I rule the cards as follows:-

Col. 1 - This is for the designation of the article, what it is and where it is.
Col. 2 - Who the Orchestra is and/or supporting artist.
Col. 3 - Remarks column. Record number/radio show and various other info.
Col. 4 - Date when song was sung.

The Top of the Card is endorsed with Song Title and Song Number.

For better understanding, I will now give you a card example of say, 'Where the Blue of the Night', before I go into the details of the four columns.

WHERE THE BLUE OF THE NIGHT MEETS THE GOLD OF THE DAY			6
RX 20	LP 12"(A1) With Studio Orch.	MGM. NO. E3373 Bing Sings Songs of the Early 30's	23/11/31
ST 11 (A-143)	From ST OF TV Film "A man called Bing" From MacSennett Film	CORAL CL 2114	1931
R 44	The Paradise Island Trio (SEE ALSO LP33)	ELEC. 12-A 2058 'I'm Waiting for ships that Never Come in.	20/7/40
RT KMH Tape 4B (24-985)	19 J.S.T and orch + Sound Off	KMH Song No.262	31/3/38
RT Philco Tape 32	1a(001) J.S.T. & Orch	Philco Song No. 1	16-10-46
ETC-ETC. OF THE RADIO SHOWS - I MAKE ONLY ONE ENTRY OF THIS NO. I.E. PHILCO (SHOW 1) OTHERWISE I WOULD NEED MILLIONS OF CARDS FOR THIS ONE SONG. KMH INDEX WAS EVERY SONG.			

I use a new card for every new title. i.e. a song that I have not had before. Any other time that same song turns up, Ilist it on this raised master card, no matter how many times the song may turn up. In 'Blue of the Night' case, and many others, I am onto my fourth card!

I raise a number on each new song title, taking it from a register of new titles. This perhaps is unnecessary, but my ego loves to know just how many seperate titles I have! New cards are raised for interviews etc, etc.

Column ono is the one I use to designate what the song is on.

(a) R = 78RPM (b) RX = 33RPM (c) EP = 45RPM
RT = Radio Tape (i.e.) KMH, Philco, Chesterfield, Woodbury etc.
ST = Sound Tracks from the films.

ON INDEXING CROSBY (Cont)

(b) The number of the record/tape involved. i.e. R27 would be Record No 27 in my 78 RPM Collection, RX27 becoming record 27 in the 33RPM, and EP27 in the 45 RPM groups respectively. RT27 means Radio Tape 27but here I add A/B and the counter number ie. B-049.
Col. 2.is straight-forward, i.e. John Scott Trotter and Orch. supported by Connee Boswell etc. With Certain orchestras I use initials only, i.e. J.S.T., V.Y., P.W., V.S. etc. Also with the Andrew Sisters (A/S) Rhythm Boys (R/B) Music Maids (M/M) etc
Column 3 gives details of the Record no.and matrix no /Radio Shows etc
Column 4 -self explanatory.
Not being one of the top collectors, I am lacking many, many records, especially in the shallacs, so I have these on tape. Now the problem becomes obvious. How do i show a standard on tape? Well, I use a colour system. This of course is not necessary to the system previously presented, but is for my own means of quick identification. RED - for all RADIO material, BLUE for all standard and LP records, BLACK for all sound tracks of films, or interviews etc.
For the standards and LP I do not poccess on record, I use GREEN. I must make it clear that the cards are white, but by using coloured pens, I can achieve a means which suits me, but is not really a necessity to the system I have presented, nor am I trying to sell this system to you, but rather giving you an idea by which you can do something about, for it is absolutely necessary to know what you have got, and to keep what you have got up to date. I enjoy this part of it, for filing or indexing has always been a pleasure, but I know that some regard it as a necessary chore - KGH will know what I mean! And so I will leave you with something to work on and happy Indexing of our most favourite subject, the Incomparable Bing Crosby.

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ON STORING YOUR COLLECTION (Letter from Henry Hollow)

Dear Tom,

At the time when you wrote to ask me about my record and tape filing system, I was busy giving thought to the problem of packing and storing my collection. This will not necessarily ruin my filing methods that have evolved over many years. Like everyone else I started out with the knowledge of my records stored away in my brain. But unlike the majority, it was not the ever-increasing numbers of recordings, but the gradually changing musical tastes that forced me to introduce an index to my more permanent acquisitions. Unlike the fellow who said that if he can't take his Bing recordings with him then he refuses to go, I always have tried to keep my collection limited for the sake of compactness. This enabled me to take my records to quite a number of places with of course, one future exception (!) At present, I am putting my shellacs in small cardboard boxes that originally contained nails. The idea is to make the boxes light enough to lift, but too heavy to throw. On the corners of the covers I have labels of the information from the disc label. As I have no book index of these labels the discs must be packed in catalogue sequence or all is lost. Even then I have to refresh my memory with a discography. I originally wrote my own discography with song titles in alphabetic order, but the advent of singalong albums ruined the format. Turning now to my microgroove albums. These stand in racks in a cabinet at floor level and I am forced to face Mecca to identify the album titles on the spines. At least these discs are readily transportable in their cabinet. Much the same applies to my tape collection. The tape boxes are stored on their edges in a cabinet with the tape title pencilled on the edge of the box. Tape titles and other details instead of being written on the boxes are typed on cards in the boxes. With all the boxes firmly wedged in the cabinet my collection is ready for removal. Right now I am off to the garage to look through a pile of other assorted recordings with the intention of dumping them! ----Henry.
Oh, Henry, Henry! Such secrilege! Just make sure when you toss 'em out, to 'em over to Victoria! I only need about 500 more 78's for my complete collection! Ed.

AUSTRALIAN NEWSLETTER

FROM THE SCRAP BOOK.

The following article,written by Tiny Tim, is a gem which delves back into the real early days of Croonerdom. It is well constructed and contains a wealth of early information new to the greater majority of collectors. It will be seen that he must have put much time and effort into it, moreover, it gives a very broad approach to a giant subject. We are indebted to Tiny Tim for this information and enjoyment contained in the article to follow. We wish him well in what pursuits of life he may choose.

Likewise, a lot of credit must go to Playboy Magazine for printing such an excellent article and bringing the world of the artist to the public. May they continue to do so and as above, all success to them.

THE GREAT CROONERS Part 1

By Tiny Tim.

Like everyone else who listened to radio or bought records in the Thirties, I was firmly convinced that there had never been nor ever would be singers to compare with the great crooners of the day - Bing Crosby, Russ Colombo and, the greatest of them all, in my opinion, Mr. Rudy Vallee. Backed by the big bands of the day, they generated the same kind of public excitement, and, in Mr. Vallee's case, the frenzied hysteria we usually associate with the best rock groups of the present. But with the beginning of the fifties, I suddenly discovered that the art of popular crooning had begun at least 20 years before Rudy Vallee first picked up a megaphone and that I had been missing out on the fabulous stars of vaudeville who'd taken America by the ears at the turn of the century and forced it to sit up and listen. Of course, most of them are forgotten today, but their greatness lives on in the recorded music they left behind and in the influence they had on the more memorable Thirties.

I was working at the Page Three, a night club in New York City, when I made that discovery - it was 1950. A friend played a record for me by Billy Murray - a terrific comic singer whose career ended in the mid-Twenties- and I instantly knew that I was on to something. There was a magazine published at the time called 'Record Changer' that consisted mainly of lists of old 78's that were being auctioned by their owners. The readers would send in their bids and at the end of the month, the record went to the highest bidder. Well, I was so impressed with the old music I was starting to hear that I bid five or six dollars, just to make sure I got the ones I wanted. That must have been a lot of money, because I started getting answers from the magazine well before the end of the month.

Record Changer also carried commercial advertising and one ad, in particular, happened to catch my eye. It was placed by Mr. Jacob Schneider, who owned a music store near the Coliseum in New York; and when I went down there, I found that this was not only a music store but the most fantastic music store in the world. Mr. Schneider had any record you could possibly want and could tell you when it was recorded, on what label, and how many copies he had in stock. But they were expensive. Original Brunswick discs cost five dollars each (Mr. Crosby's records cost up to $25 today) and so did the old Columbias and Edisons. And you couldn't bargain with Mr. Schneider, either. He was a very nice man, but if you asked him to sell a record for less, he'd kick you right out of the store. However, I did go back to see him after I made the grade and he really surprised me. "Tiny Tim", he said, "I know I used to charge you five dollars when you were broke, but now that you're wealthy, I am going to charge you two-fifty." I still haven't figured that out.

I used to buy records from the Merit Music. One day, the owner, Mr. Meltzer, started showing me tons of new shellacs and by the time I picked the ones I wanted the bill came to $175. The only trouble was that I was making just $40 a week at the Page Three. But Mr. Meltzer was very kind. He said, "Kid, I know that your'e

The Great Crooners (cont)

Making only $40 a week, so just give me $20 a week until you pay it off." I was desperate, so I went to the horse track and prayed that one horse will come in. I was not much of a gambler, because for the next nine weeks, I was giving Mr. Meltzer half my pay.

What records was I buying? Were they really worth the money? Well, you've got to hear not only the great crooners but pioneers such as Byron G. Harlan, Harry Burr, Arthur Fields, Irving Kaufman and Billy Murray to understand just how much they were worth to me. I sing many of their songs, but I can't imitate them and don't even try. It's enough for me just to feel their spirits as I sing; to know that even though most of them are gone now, I can still share something with them. After all, even as a child, I used to get a thrill just watching the shellac records spinning around on the turntable. I'd press my nose to the label and it was like magic to me. I actually felt as if I was living in the grooves - and I haven't really changed at all. Even now, when I get a big box of records, I drag them to my room, close the door, wind up my 1909 Victor phonograph (it cost $150 at Music Man Murray's in Hollywood) and listen to them straight through. Maybe I'm a living ghost of the past, but it's more than just singing to me. I go into a trance and usually end up sitting there in my room with my head lodged inside the horn of my record player.

Its like being inside a time machine. I start imagining that I can step out into the street and still see horse-drawn trolleys rolling down Broadway, Model A Fords chugging along Central Park West, actors dressed as doughboys in jodhpurs and puttees recruiting men to fight the Kaiser, angry drunks pounding on the doors of the speak-easies, and charleston contests and Wall Street suicides and mobs of screaming women lining the streets, hoping to catch a glimpse of Rudy Vallee outside the Paramount Theatre. And all through these years - like a historical bouncing ball - popular music grew, improved, regressed, progressed, rose and fell with the changing times and tastes of the public, making superstars out of unknowns and forgotten relics out of superstars.

What started the ball rolling in the first place, was a patent filed in December 1877 by Mr. Thomas Alva Edison. The first recordings were made on cylinder rolls. There were no tubes to burn out and no heat to warp the records. All you had to do was wind up the phonograph and keep a pack of needles on hand, to change them when they were worn out. But by 1902, flat disc records had been invented and, even though they were a quarter of an inch thick, they were much easier to distribute and store than the cylinders had been. To hear a sound coming out of a box or a horn must have been an amazing novelty to the people in those days, and the entire music industry flourished. Records cost from 50 cents to $1.25 and each company published catalogs of current selections that could be delivered by mail anywhere in the country. Besides the phonograph, nearly every home had a piano and the income from sheet music sales was just as important as that from records. Because it was such big business, Music Publishers were constantly besieged by composers and song pluggers hoping to peddle their tunes, and the popular singers and bandleaders received a fortune in bribes just to introduce new numbers to the public. Song pluggers frequently staged bizarre publicity stunts, literally shouting their songs from the roof tops, and one even went so far as to rent a big horse-drawn wagon that he drove through the streets with a band on board to play the song he was trying to sell. But it worked. Every dime store had a piano in its music department ane either the customer of a professional demostrated could play the song before the music was was bought; and the sheets sold like hot cakes at ten cents each.

But the records-, oh, the records. Today, if a group or singer puts out three albums a year, you'd call that prolific. But in the pioneer of the business, 1902-1925, a singer would often record two or three songs a day; and since the contracts were very short, he'd be working on as many as five or six different labels. Not only that but many of the great recorded under countless pseudonyms, and, even during the height of their careers, they had no reservations about singing in trios, quartets or even choruses- as long as they were paid of course. (To be continued)

"WHERE THE BLUE OF THE . . ATMOSPHERE

by Mick Drury

Since I488 (the estate goes back to I066 and all that) Temple Newsam House, Leed's own Stately Home, has lived through a succession of historical events. Thomas, Lord Darcy is the first owner known to have erected a house on the present site. In I536 he became involved in the unsuccessful Yorkshire uprising known as the Pilgrimage of Grace. His estates were confiscated, and so was his head. During Elizabeth's reign, the property became the centre of political intrigue, one result of which was the marriage of Lord Darnley and Mary Queen of Scots in I665. Their son, the future James I of England was born in I566 and the following year Darnley was murdered. Queen Elizabeth confiscated Temple Newsham which then, not for the first time, became crown property. It has passed back and forth through history. Many familiar names have owned it but in I922, for the first time in three centuries, it changed hands by purchase. Sold to Leeds Corporation by Lord Halifax.

It is said to have at least one ghost, and since I939 has survived even having the Drury family as neighbours, but on the 26th of September I970 it stood it's greatest test.

On that date, two cars cruised inoffensively along the tree lined approaches, the leaves turning brown at the ribaldy leaking from the car windows. At the car park, the doors flew open and the invasion was on.

First came Michael Crampton, ever optimistic, hoping to maintain a decorum befitting the scene, I struggled out panting like a butcher's dog in anticipation of the fun to come. Reg Bristo 'exploded' from the back seat, eulogising as usual. George Smith and Charlie Tupper seemed to hang back as if fearing the rest of the party might disgrace them, and finally Ralph Harding floated out on a sea of words, punctuated by waves of coughing at the unusual breaths of fresh air.

Never before has a rose garden cropped so much corn! It continued to sprout for the entire walk. Starting with Ralph wondering whether a sign bearing a lady's name on a rose bed meant that it was the name of the rose or that she was buried under the lot. Through a flower bower where Reg was heard to murmur that we were coming into arbour - right through the greenhouse where Ralph gazed at a Passion Flower in bloom as if meeting a new inh sign for the first time - and on to the bridge over the lake where my contribution to this nature trail was the comment that another name for a female impersonator with wings could be a drag 'n fly! That sent the whole party back to the cars at a tireless lope.

Next stop was the imposing brick edifice of the House itself where we trod the same terraces that have seen so much history. We peered in through the windows at the magnificent period decor and stood back to read a tablet to the effect that in I796 a local architect named Johnson remodeled the south facade etc., to a design strongly influenced by 'Capability Brown, John Carr and the Bros. Adam. Reg was really warming up now, tossing away words like 'aristocracy' 'proletariate' 'peasants' and 'serfs' like confetti.

Moving around to the front of the house I, self appointed guide along with Michael, felt it appropriate to mention that some years ago the Henry Moore "Reclining Figure" was exhibited in part of the 917 acres of parkland. "Whatever happened to that?" said someone. "It was arrested for being a layabout", quoth a voice, and so it went on. Possibly it could only happen with a Crosby crowd. A group of people coming together, some for the first time in person, yet immediately striking a rapport worthy of life-long friends.

I noticed more acorns on the ground this year - as if the trees had been shaken. I never found out whether it was in mirth or disgust!

The following day was THE Meeting, made extra special this year to honour Frank Murphy. I found myself able to attend too, and I must admit that a casual visitor would have been forgiven for wondering which of the two was the guest of honour! However I know that Frank would be the last person to resent that, so if I may

I'd like to thank everyone, for their spontaneous show of pleasure at seeing me there - you may not have found me as voluble at the time as you do on the tape: but I do assure you that nothing was wasted on me and I am still feeling the warmth even now as you read this.

All-in-all, for me, a memorable weekend - and for Temple Newsam aswell!

+++++++ EDITORS NOTE
+++++++ It was ironicall thay work duties prevented me from travelling
+++++++ to Leeds on the Saturday as originally planned - I missed that
+++++++ illustrious gathering - local member Cyril Duncombe would have
+++++++ enjoyed the event too for on the journey down on the Sunday he
+++++++ brought a fascinating book for me to borrow, titled TREASURES OF
+++++++ BRITAIN an containing a reference to the countries great houses
+++++++ and castles - Temple Newsam, history and all contained theirin -
+++++++ Armed with the 'facts' I could maybe even have joined the 'official
+++++++ guides' ha ha - great article Mick - I must get you and Michael to
+++++++ take me to T.N. next time I come to Leeds

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MICHAEL CRAMPTON

REPORT FROM LEEDS, ENGLAND. November 1970

A large proportion of my report for this issue will be concerned with the happy proceedings which took place at my home during the third weekend in September.

By courtesy of my Australian friends I can report on the limited Crosbyana issue which continues the good soundtrack reproductions of volume one and I must thank Johnny Jones for the privilidge to report on the GOLDILOCKS album.

===== A SPECIAL WEEKEND IN THE HISTORY OF THE INTERNATIONAL CROSBY CIRCLE

Just imagine, Reg Bristo, Ralph Harding, Mick Drury, Frank Murphy, all together at a Crosby meeting and you will not need to stretch your minds too much to imagine that there were several very amusing incidents during the course of the weekend. One which stands out for me involved Frank and his pajamas.

Late on Sunday evening when all but Reg and Frank had left No I Langbar Sq, Frank retired to his bed only to emerge very soon fullof laughter. He exclaimed amidst his laughter - "Look at my pajamas" - Reg and I stood in utter amazement. Frank produced from what he thought was his pajama bag, TWO HAM SANDWICHES AND A SALT POT - Franks colldaques from North Shields, Cyril Duncombe and Robert Jones who were by this time travelling home by train were we hope enjoying-enjoying the Pajama 'sandwiches' via the bag they had taken in mistake - It's perfectly true

With considerable sadness (at least for me) and with surprise to many members, Frank announced his retirement from active club life in the May issue of "BING" - Frank reminded us that he'd been around for "a long long time" and that now he was "going his way". For me, as for you, very poignat words.

Frank has steered the club/s along a friendly and successful path over so many years that it is impossible for me not to use the cliche, you will be missed Frank. There will be many tributes to your efforts on our behalf, for your hard industrious efforts to promote a truly friendly and international club. THESE TRIBUTES WILL BE DESERVED. You succeeded in your objectives and this is a happy time to hand over the direction of the club into the very capable hands of Reg Bristo.

It was because of Frank's considerable contribution to the success of the ICC and THE BRITISH CROSBY SOCIETY that I was resolved not to let the year slip out without making a special effort to reward Frank. We all owe a debt to Frank Murphy and members were able to show their appreciation on September 27th, 1970.

THE MEETING

About 8 am on Saturday the 26th September I heard a knock at the door and jumped out of bed, explaining to mother who was halfway down the stairs to answer the caller, "it must be the postman" or no, a Crosby weekend with Ralph Harding could not start as easy as that. Ralph said. "You look as surprised, as we must do, bleary eyed; Mother hardly believed that this was our two lunch time callers and so she left me to usher Ralph and Charlie Tupper to a seat to await breakfast, Ralph and Charlie were expected for dinner; they arrived in Leeds at 3.30 am and slept outside Number I until 8 am. It was great to have you along for the weekend Ralph, and for the first time too. Charlie tells me that Ralph's car wobbles and it is also able to travel at 90 miles per hour. The car is a not so young Ford Anglia - what a start to the weekend.

At lunch time Reg Bristo and George Smith arrived and we had some knowledgable discusion about Bing over our eats.

VISIT TO TEMPLE NEWSAM HOUSE. LEEDS

In an artilce you read earlier, Mick Drury will recall vividly our visit to Leed's stately home and grounds. The peaceful air of this famous park was temporily disturbed on Saturday afternoon by the visitors, Harding, Tupper, Crampton, Smith, Bristo and Drury. Mick had first entertained us to a cup of tea and then proceeded to act as guide to the party.

Some of the conversation conversation cannot be reported, but it is a very amusing experience to listen to Ralph AND Reg airing their views and knowledge of plants and flowers and Crosbyana. they never stopped talking!! But not to steal any of Mick's thunder. Alas we had to take Mick back to his home, but he did offer the hope that he would do his best to be at the meeting for the first time ever. Happily I can record that Mick did make it for several hours on Sunday.

On Saturday evening it was pleasant for me to plat host and disc jockey to my guests and in particular it was pleasing to see Ralph Harding relax and listen content to Bing, without him having to worry about the Collector. He had not had the chance to relax for many months.

FRANK'S DAY SUNDAY SEPTEMBER 27th 1970

A PERSONAL GREETING FROM BING

> Bing responded with his usual kindness and speed when I prevailed upon him to record a greeting for Frank and the members of the club. Bing said he was happy to send along a greeting and in particular he recorded his warm appreciation of Frank's work on his behalf. Bing said he was saddened to learn the news that Frank was retiring from 'active club life' and said Frank had accomplished a great deal for his image. Bing's voice is as clear and articulate as ever and I very much hope to make a recording of the whole occasion so that we can include Bing's message on a club album. More about this later.

The meeting was attended by;-
Frank Murphy (guest of honour). Reg Bristo, Ralph Harding, Mick Drury, Les Mackin, Ken Crossland, Robert Jones, Frank Ashurst, Irene Ashurst, Charlie Tupper, Vic Gilmore, Frank Briggs, Alf Farrow, Jack Feather, George Smith, Tommy Smith, Kevin Lone, Arnold Pope and Ken Hoyle.

Tape messages came from Stan White, Bob Roberts, Keith Hyde, Johnny Jones and Robert Girling, all expressed their own sincere regrets at Frank's departure but rhey were equally ready in their praise of Frank's work for the club - Les Gaylor, John Dobson, George O' Reilly and Fred Reynolds recorded their greetings via letter and all helped to make this a really special day for Frank and the ICC

PRESENTATION TO FRANK MURPHY

Just before making the presentations to Frank it was my sad duty to request members to hold a one minute silence as a mark of respect for two friends who had previously attended and enjoyed our meetings - names were not neccessary;.

For severalweeks prior to the meeting I pondered over what form the presentation ought to take and after considering several suggestions I finally decided to present Frank with a cheque. Reg discretly mentioned the idea of donations in the last issue of BING magazine and I circulated many members until I could finally present Frank with a cheque for £17. The presentation folder was designed by Mick Drury's brother Brian and was inscribed as follows.

TO FRANK MURPHY

AS A TOKEN OF OUR APPRECIATION FOR YOUR INDUSTRY AND

FRIENDSHIP, ON OUR BEHALF, OVER SO MANY YEARS.

IN OFFICE BCS ICC 1957 - 1970

PRESIDENT -- DISCOLOGIST -- SECRETARY.

The folder was painted with the ICC crest showing the dove of peace. The words speak for themselves as does Frank's work for the club's.

PRESENT FROM AUSTRALIA

Australian members elected to express themselves in the form of a special gift to Frank by sending Volume two of the albüm GOING HOLLYWOOD. What with this magnificent present, the presentation cheque, the personal message from Bing, and other small presents it is little wonder that the retiring ICC secretary could not find words at this time. Just think, Frank Murphy without words!!! Truly, this was Frank's day, as we intended it should be.

From time to time during the meeting we attempted to record members voices and again, if this proves successful we will include excerpts on the record we hope to produce.

Following the presentation our good friends mentioned earlier spoke out from their tapes and recollected their pleasant association with Frank and the club and they were thus keeping in the spirit of the meeting.

Johnny had sent along the GOLDILOCKS LP and we were able to give the majority of members an introduction to this new high quality (but reasonably priced) LP. We heard Bing sing in strong deep voice, philosophically, LOOK AROUND YOU..and you might see more than you ever saw before..... May I submit our thanks to you Johnny for this interesting preview of such a pleasant album.

Bob and Vera Roberts sent their greetings and included two non-commercial items which we had not heard before - Stan White also introduced us to some radio show material. Keith Hyde, ever willing to help out at club functions and extend his interest over such a great distance, not only dispatched Frank's present but also took the trouble to record his sentiments of the occasion on tape. Keith praised Frank for his work in keeping the club together and for his inspiration in founding the ICC. He was happy at the prospect of Reg Bristo taking over the direction of the club, as were many more who sent letters.

BING ON RADIO IN 1935

Bing sang OLD FAITHFULL and BLAME IT ON MY YOUTH and other great songs from a 1935 Cremo Radio Show. Members were especially attentive during the playing of these rare recordings.

REQUESTS A LA MICK DRURY 1970

Reg will cover Mick's super efforts on the requets in this issue, but I can not let this issue slip by without making some reference to Mick's extra special effort this year to make the tape, in many ways a tribute to Frank. For the first time in five years Mick was present to witness the reaction to his beloved tape and I can tell you friends that Mick was truly grateful to hear the warm responce to his tape. He had confirmation (as if he needed it) of our high regard for this the high spot of the meeting. Mick opened with a fanfare tribute to Frank and closed with Bing singing THE END OF A PERFECT DAY.

Inbetween, well I'll leave Reg to tell the story, but just as a clue, the record requests ranged from IF I HAD YOU (Ralph) to ALL ALONE (Ken Crossland. From the youngest to the oldest??????????? With Mick's expert commentary linking the records. Mick's girl friend Jean who always listens to the request tape before it gets played in the evening, came along and stayed until it was time for the first leavers to depart - Mick, Jean, Frank and I journeyed to town to see Cyril Duncombe and Robert Jones off safely back home to North Shields on the 8.20pm train to Newcastle on Tyne, we then dropped Mick and Jean off home thus ending what for Mick had been one of the most interesting and enjoyable weekends for a long long time. He is still talking about his visit to Temple Newsham House.

Upon returning to the gathering we discovered that some of the members could not resist the temptation to go and sample the 'bevy' from the pumps of a new pub just recently opened by a modern singing star. Our friends were soon back however, digging into my collection to find a favourite 'Bing' and they played them too. Just before final departures, Reg initiated a sing song and in proper style we sang out with Bing, AULD LANG SYNE - happy moments indeed - For the first time our Hull trio were not the last to leave - this time it was to be Ralph and Charlie, who departed around midnight.

There is a great temptation as each year passes to make the claim that the immediately past events excelled the previpus years, but we can be forgiven if this year we do claim just that, for truthfully this was the most notable accasion of the past 5 years. Notable because it was a special day for Frank, notable too because we had Mick and Ralph along for the first time.

My mother and Judy strove magnificently to make the catering arrangements and present members with some good nourishment, all the food was eaten, which speaks highly of their endeavours ..... I will not forget the day - Frank certainly will not forget, nor, judjing by their letters, will the members.

CROSBYANA COLLECTORS LIBRARY GOING HOLLYWOOD VOLUME TWO

I think that without doubt Crosby record collectors over the years have a great deal to be grateful for, particularly they ought to be indebted to people like our Australian friends who have worked so hard to make available even a limited issue of Bing's early soundtracks never before released in LP form, or in some cases, in ANY form. Volume two sleeve notes speak for themselves.

> "If ever a popular vocalist perfected his singing style, it was Bing Crosby during the mid-thirties - With film musical scores interpolated into both comic and romantic situations, Bing's interpretation of the tunes gives an impression of spontaniety that suggests an extemporal performance rather than a carefully rehearsed scene - Withoutimpressive support from any other vocal talent he further developed the individuality that set him apart from any other singer capable of filling a major film role - Bing was also able to transfer his vocal inflections from his films to fully orchestrated recordings, and, in the limitations of the radio studio, repeat the songs with the same precision - We now recall him in his film roles, singing to a girl, singing with a girl, or, as in the song, June In January, with his own reflected image. The latter may well have been the best twosome of all"

THE SONGS

These are taken from the films TWO FOR TONIGHT (1935)
SHE LOVES ME NOT (1934)
HERE IS MY HEART (1934)
ANYTHING GOES (1936)

For me, the songs from ANYTHING GOES excell. With a supurb rendition of MY HEART AND I which in my book has always been one of Bing's best singing scenes from any picture. This tune haunts me! And Bing certainly took greater liberties with jis film songs than he did on the commercial recording of the same song.

Perhaps it was that he felt free to take liberties with his film songs, at least, more free than he was in the restrictednatmosphere of the recording studio, and of course, he would not have to adhere to the three minute song. These GOING HOLLYWOOD special releases are a true trasure.

GOLDILOCKS Bing, Kathryn, Nathanial and Mary Frances Crosby.

If you want to know what Bing sounds like at the present time. you should try to get this album. It is a perfect example of just how good contempory Bing is when given the right material. Here he is singing a song LOOK AROUND YOU, with a melodic deep happy voice, which for me is a joy to hear. It is incredible that a person over 65 can sing as Bing does on this LP. I am not talking about range, or tenor like singing, but I am thinking of richness of voice and skill, diction and timing, they are still there, and there are still without any doubt some very satisfying and colourful and pleasant notes. PLEASE BING, SING MORE.

There are two versions of LOOK AROUND YOU plus a song called THE HUMAN RACE, which is an up-tempo number not so much to my liking as the former number. The rest of the LP tells the story of GOLDILOCKS with Bing's wife and family joining in the naration. It only costs a few shillings, it's worth a lot more, at least by todays standards. Les Gaylor says that this LP may be issued in this country on one of the childrens labels.

THE FUTURE

Next year willbe the 21st birthday of the club and it is intended that we should celebrate the occasion with a Dinner/Film evening at LEEDS, perhaps in late September 1971. All members will be welcome at this very special event. When full details are announced it would be very nice if members and their wives/ husbands would reserve late Septmeber for attendance at this unique function.

Almost every club member will be wondering what will happen to the club after Frank leaves in Febuary 1971. You know of course that Reg Bristo will take over the direction of events and that he will have the clubs assets transferred to him from Frank - the Rex Rotory printing machine together with printing stocks, also photo and record stocks together with the financial assets of the club. Reg has not yet declared his policy but I am certain that we can look forward to exactly the same pleasant club as we have enjoyed under Frank's direction. Reg no doubt will keep us up todate as events proceed.

Ralph Harding has told me that he is at work on the film books and that they should be ready for selling in late 1971, They will tell the story behind all Bing's films and they will certainly be indispensible as a reference in the years to come. just as "The Raod To Bing Crosby" has become.

No more to report this time friends, so just as I did this time last year, I am pleased to record my happiness at being a member of the ICC and I am grateful for all the nice things and friends that result from being a member of the club.

Soon it will be Christmas, so may I wish you and your families a Happy Christmas and a peaceful New Year.

Till Febuary.....'aloha.....Michael.

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BRIAN PATTINSON comes up with the excellent idea t at members should contact their local 'movie house' manager with the idea of getting some of Bing's 'oldies' re-run - good idea Brian and we pass it on to club members for consideration - our County Down man JACK DOUGLAS passes on the great news that Belfast had a showing of the Crosby/Sinatra starrer, HIGH SOCIETY during the week of November 2nd. Thanks for the record list Jack, good to see that Bing is still getting plenty of radio time in Northern Ireland these days - a few more requests from a few more members could do a great deal to see much more of the maestro on the air.

CROSBYANA - IN THE ROSE GARDEN!

ALL PART OF THE LEEDS HOSPITALITY

o....there we were, Ralph Harding, Charlie Tupper, George Smith, Mick Drury, Mike Crampton and me, strolling in the rose garden.....

+ But I can't start a story like that! It's too intriuguing for words, and in any case, it's not the real start of the story I would like to unfold. The main object was once again Mike Crampton's annual party for Crosby admirers at his home in Leeds - and I don't have to add "Yorkshire", I'm sure. This is the much-looked-forward to event in the Crosby calendar when Mrs. Crampton, mother, and Mike, turn their house over, not to mention upside-down, in the interests of Crosbyana.

+ This year's event was perhaps the best and most important, most enjoyable, of the half-dozen Mike has so far thrown. For a start, it was held a few weeks earlier than usual and this meant that we all wended our way to Leeds in balmy, mid-September weather, with tons of sunshire - tons? I must mean hours! For once we didn't need, as Mick Drury once put it, a "radar count-down" to get us to the Crampton menage. Secondly, although we all have a distressing tendency to speak of Frank Murphy as if he were a tottering, venerable, old gentleman retiring to oblivion when in fact he is nothing of the kind, and doing nothing of the kind, he IS retiring from the No. 1. "action role" of the ICC and this party was further especial in honouring Frank Murphy for his sterling work over about fifteen years. A noble effort.... Furthermore, this year's gathering had a "first-time" visitor - none other than the redoubtable Ralph Harding from the big Town! Ralph made the journey from London in his car at a reputed 90 miles per hour with a car that has, allegedly, a severe front-wheel wobble! However, I do not want to be libellous and in any case, I'm sure Ralph has a MOT test certificate. I can say that poor Charlie Tupper seemed as if he had undergone a severe nervous ordeal and was on the point of shaking off the effects of his frightening experience when it was time for him to embark again for the death-defying return to town. But, more of that later. I MUST get back to the beginning.

+ Towards the end of September it became necessary for me to visit the North on official business, totally unconnected with Crosbyana. Further, it meant a visit to an establishment only a few miles from Newcastle - and North Shields. Thus it came about that I was able to kill several birds with but one stone. Firstly, I was able to visit for the very first time the Murphy establishment in North Shields. Wonderful place - where the babies are taught to say "Bing!" before Mum and Dad! And to stop their crying - not that that was much in evidence anyway - when Bing was singing. Beautifully brought-up children!

+ And of course, I met Alma at last and sampled the well-known Murphy hospitality. Personally, I would have liked to have seen more of the children but I was there for only a short time. There must be other times.... I'd heard a lot about the grim North-but I found it far from grim. As the train steamed over the Tyne at a giddy height, a strong setting sun was glinting on the water and the whole town was bathed in a warm, rosy, light. It was symptomatic of my short stay there. Warm and rosy....

+ I paid a visit tot he famous Empire in Jarrow - a town I was very interested to see, having read so much about its history: "The Town That Was Murdered". This was in the

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CROSBYANA IN THE ROSE GARDEN! (Cont)

Twenties and Thirties - oddly enough, the period when Bing was starting off on his unrivalled career. It remains an astonishing fact - one I can never cease pondering over - that Bing taught the world a new concept of popular singing in the midst of the biggest economic depression the world had so far seen. Yet, it figures - as they say in America. People were hard-pressed for lighter moments. Anyway, Jarrow is a vastly different place today - a new town has been almost completely built around it! Yet sadly, the news is beginning to sound ominous again for as I left Jarrow station to search out Frank's Empire, a complete but extremely courteous stranger noticed my momentary hesitation as to which road to take - and asked if he could help.

+ The result was he actually escorted me to the cinema and on the way we had quite a chat about the old days, and indeed, of the present. He told me that the prospects for ship-repair at nearby Hebburn, where a large proportion of Jarrow men work, is tailing off and employment prospects are beginning to look bleak again. I had a most interesting evening at the cinema, chatting to Frank between his multifarious duties, not to mention his pleasant staff. Mrs. M. was able to take "the night off" and spent it in the cinema with us. Frank came up with a Crosby record during the interval over the "talkie" system, so I felt completely at home.

+We found ourselves taking a near-midnight walk under the Tyne when the cinema was finally locked up by Frank. A distinct novelty, for though I've often walked through the various tunnels under the Thames this was my first "under the Tyne" experience. Soon we were back in North Shields to a hot supper - and what do you think? Some Crosby tapes, records, and chat....The visit was not only highly enjoyable but extremely useful, for I was able to run through the printing-production set-up with Frank..getting ready for next year.

+ The following day, Friday, I proceeded to Keighley where I attended a "Fab. 30's Ball" at which Billy Terment and his Orchestra provided the music...if you would like to know more about that you'll have to read GOLDEN YEARS! And, by the way, we're getting close to the rose gardens now!

+ From Keighley to Leeds is about an 18-mile ride and thither I went in the company of my host, George Smith, on the Saturday in preparation for Mike Crampton's party on the following day, Sunday. On arrival in Leeds we found that the aforementioned Ralph Harding and Charlie Tupper had arrived about eight o'clock IN THE MORNING, having driven through the night from London.

+ It turned out that they had considerably overestimated the time the journey would take from London OR they really did do ninety miles per on the way up. As soon as we got to Mike's, he gave us the "Shush" sign - Ralph and Charlie were catching up on their missed night's sleep in the lounge - and a really good job they were making of it! Finally they heard the plates rattling for lunch and returned to full consciousness - well, to all intents and purposes. After lunch came the surprise, for Mike announced that, as usual we were going around to Halton (another suburb of Leeds) to see the redoubtable Mick Drury, a trip we always love to make for Mick doesn't feel up to making the party. After a quick and lively chat in the Drury household, Michael announced we were off again - Mike, George Smith, Ralph Harding, Charlie Tupper and myself. The ensuing couple of hours were the most unexpected and pleasantest we had, by common consent, spent for many a long day. Mick, or Mike, or perhaps both of them, had had the rare idea of showing off one of the historical, ancestral homes of Yorkshire.

+ This turned out to be - quite close by - a remarkable edifice, reputedly a thousand years old at least. Built in the days when .5 per cent of the population owned 99.5 per cent of the wealth of the country! Now, I understand there is every possibility that Mick Drury has written a piece about this wonderful building and estate, so I'm not going to say too much about it. But I can't let it go altogether.

TEMPLE NEWSAM

+ It's a little surprising, I feel, to learn that Leeds, and its environs, is probably the richest city in the United Kingdom as far as parks and open spaces go. I understand that there are close on 200 parks under the jurisdiction of the Leeds local authorities. Yet away from the city centre, one does indeed get the impression of plenty of open spaces - even before you reach the famed dales of Yorkshire. Temple Newsam is the name of the estate we visited. I can go into old places - there are many crumbling castles in Wales for example - and they remain crumbling old eyesores. Yet in some one can feel an

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"CROSYBANA IN THE ROSE GARDEN": Cont.

"atmosphere" right away. Perhaps this is peculiar to the individual, I don't know. But there is a castle at a little village called Upnor, near Rochester, Kent, which is on the River Medway. One has only to enter this castle and the sounds of swords clashing, and flintlock pistols firing immediately enter the mind - or seem too. One can imagine Royalists and Roundheads fighting up and down the crumbling staircases. Actually the main purpose of this particular castle was to house the garrison and guns which were stationed there to assault the famous Dutch invader, De Ruyter, in Elizabethan times. Before Britannia Ruled the Waves others were apparently trying to do that, and Dutch marauders frequently sailed up the Thames and the Medway on forays of plunder.

+ I hope this is proving of interest, yet can hear you saying "But what's it go to do with Crosbyana?" I think I will show the astonishing connection ere we end! So, to this ancient monument of a - well, what was it? Not a house, larger than a mansion. A tremendous residence? Normally it is open to the public, but not apparently on Saturday afternoons. Even so, it was possible to observe through the windows that Temple Newsham is filled with veritably priceless treasures. The full story is told in booklets. Sufficient to say that one could "feel" the atmosphere here. Indeed, one could almost "see" the carriages and horses drawing up in the forecourt! And this historical place - the family home of Lord Halifax at one time - stands in its own grounds of no less than 932 acres! Beautiful glades, park land, woodlands, streams, lakes - a golf-course - AND A ROSE GARDEN! I knew we'd make it!

+ So, the five of us most unexpectedly, well three of us "unexpectedly" had the experience of strolling round these magnificent gardens in lovely warm though autumn sunshine. And a most pleasant - and enlightening experience it was. Ralph Harding made no bones at all in demonstrating that his knowledge of horticulture could not remotely compare with his knowledge of Crosbyana! Indeed, his main horticultural experience seemed to be tied up with memories of a luckless land-girl he had met in 1944! Nevertheless, he put it over in his irrepressible style and a splendid, if somewhat unusual, afternoon was thoroughly enjoyed by all. Ralph did indeed make the telling point that he was a citizen of a "concrete jungle" and that green fields were a luxury he seldom had time for. True, I found it the same and its the chief reason why I have no hankering to return to the city of my birth. Apart from Ralph's horticultural experiences in hayricks there was general and exceedingly pleasant badinage with keen rivalry as to who would, eventually and inevitably, perpetrate the most outrageous pun.

+ But what has this to do with Crosbyana? Well, for me the answer is quite astounding. There was a south-east Londoner, a chap from Epsom, in Surrey, myself from South Wales, and the two Yorkshire "tykes" on their home ground. And we were all there enjoying ourselves, and enjoying one another's company, simply and directly because we ADMIRE BING CROSBY!

AND SO - TO THE PARTY:

+ The following day, Sunday 27th September, the geographical angle was considerably widened when around two o'clock Vic Gilmore, Frank Briggs, and Alf Farrow turned up from Leeds. They arrived just as Ralph, Mike and myself were doing a tape for our Australian friends, and were quickly followed by ever-genial Ken Hoyle from Harrogate. Then in rapid succession we had Arnold Pope from Manchester; Irene and Frank Ashurst from Wigan in neighbouring Lancashire. Then some local Leeds members - young Ken Crossland, and Kevin Lone. If you'll pardon the 'orrible pun, Kevin was a "loner" this time for we have come to look forward to greeting Kevin with his sister, Mrs. MacNamara but unfortunately she had to miss out this time on account of physical discomfort - a slipped disc, I believe. A most painful and disabling thing. We send her good wishes and hope she soon recovers. Frank Murphy arrived with a slightly smaller entourage this time - Cyril Duncombe, a real regular, George Smith returned from Keighley with Jack Feather while Tommy Smith practically completed the party - BUT NOT QUITE! For the really big surprise and a most pleasurable one at that, was occasioned by the unexpected arrival of the tape-maestro, Mick Drury himself. Its easy, perhaps, to imagine that Mick, who doesn't enjoy the best of health, might find the atmosphere at these parties a little tiring. But he put himself out this time - and everyone was delighted about that. Of course, it could be that in previous years he got "cold feet" about his "request tape" and didn't want to be there when it was played! Even if that was the case, he now knows he can come and back in the appreciation his great effort never fails to produce. It, perhaps, more than anything else, made this year's party what it was. Really exceptional.

"THE LEEDS PARTY": Cont.

+ I can only hope that I haven't left anybody out..... Despite the great time we all had, the proceedings necessarily and very properly started off on a sombre note when young Michael asked for a minute's quiet reflection in memory of two loved and sorely missed members who invariably graced these parties. There was no need to name them. ....

+ Then Mike graciously asked yours truly to say a few words of welcome - a "task" I was delighted to undertake for it gave me the opportunity to say how much I appreciated being in touch with such a grand bunch of people who regularly keep in touch with me by mail. Then it was Mike's turn again and without more ado, our host recounted some of Frank Murphy's long service to the Crosby cause in often onerous conditions, finishing up by presenting Frank with a not unsubstantial cheque contributed to my a host of members of the ICC. This clearly touched Frank - but it was only the start of a series of surprises. Our Australian friends sent over a special copy of their fabulous new album of sound-track music from the early 30's as a present for Frank, and young Michael himself had obtained for Frank a book he had long sought after.

+ Then came the event which really shattered Frank Murphy. Mike played a tape from the maestro himself, in which Bing Crosby generously paid tribute personally to the sterling work Frank had done over the past 15 years in keeping the Crosby interest alive in the U.K. This was a really tremendous thing to have organised and our thanks certainly go to Mike Crampton for his foresight. What Frank thought he clearly found difficult to express when he was presented with the original from Bing himself.

+ Bing had slightly misunderstood Frank's position in that he seemed to be under the impression that Frank was severing all connection with Crosby activities (perhaps he thought Frank was switching over to Dino Martino!) This was a small point which Frank has no doubt corrected now - for later on he t old us he would remain as keen a member as ever, would do all he could to assist the ICC and always be available for advice and consultation. All he was doing was handing over the administration because he now found himself in a position whereby he could not give it the time and attention it relentlessly requires. Frank was assured that should he decide after all to stay on he needn't give the cheque and other presents back!

+ Prominent members who could not be present in Leeds did not let the occasion pass unremarked. Michael read out a dignified and highly appreciative letter from Leslie Gaylor, our Isle of Wight stalwart. Bob Roberts from Chatham sent an impressive tape which included a radio excerpt of Bing's which quite a few of us hadn't heard before, involving Groucho Marx as a surgeon taking our Crosby's tonsils - and needless to say, discovering they were pure gold! Jack Jones from Ireland, too, sent over a well-received tape which was introduced by a little-known Crosby song. There was a generous letter from Fred Reynolds of Birmingham, scheduled to attend but prevented at the last moment by a business commitment in London. These letters and tape messages, prepared with care and a fine knowledge of what Crosbyana is, play no small part in bringing home to us just how wide the diehard interest in Bing still is, and certainly enthralled those present at the party.

+ I have not reported that the usual refreshments were continually being served as an accompaniment to the proceedings, Mike's mother playing her usual stalwart part in this side of the activities.

+ Then it was time for Mick Drury's tape - and to start it he had prepared a fanfare that made the old British Movietone News fanfare sound puny. Those who remember this Movietone news theme, used to introduce their cinema newsreels, will understand that Mick produced no mean fanfare! Then he was off. But as I intend to make the various records chosen by the guests my "Discrosby" feature in this issue, I'll say no more about them, except to say that Mick was well up to his usual form and had the guests, as usual, on the edge of their seats nervously wondering how he would introduce their request. Mick is far from malicious but he takes the opportunity to get in some "Drury digs" to the delight of all. Thereafter, the well-tried pattern was followed - interminable records, interminable tapes, interminable chat. And if the repetition of "interminable" gives the impression of boredom I've managed to give the exact opposite impression. Ralph Harding was heard to mention what a great time he was having - if only because he was hearing records of Bing he hadn't heard for years. It does get like that - and with his usual enterprise, Ralph had brought along some V-Discs and some 16" transcription records - playing from the inside to the outside. These were the first many present had ever seen.

THE LEEDS PARTY: (Cont)

+ The Hull trio of Alf Farrow, Vic Gilmore and Frank Briggs produced the results of an interview the three of them had had with a well-known Yorkshire journalist - a tremendous quarter-page spread of their ICC and Crosby activities generally, including a splendid picture of them laden with Crosby albums. This appeared in a prominent Yorkshire evening paper and furnished them with a splendid memento as well as a wonderful "plug" for Crosbyana generally.

+ There was yet another "first" at this year's memorable party. Around midnight when it was clear that some of the "travelling" guests were preparing to depart, Bing's record of "Auld Lang Syne" was put on and we joined hands for a singalong in traditional style. We enjoyed this so much we encore'd it three or four times - and the fact that Bing switches to "Happy Birthday To You" on this track made not the slightest difference!

+ What else? Ah, let me cast my mind back. Good lord yes, I would never forgive myself if I'd overlooked the tape from the man who plays "Blue of the Night" on the bagpipes - our fine friend from North o' the Border! How Ninian Faichney would have loved our "Auld Lang Syne" with Bing leading the singing!

+ So, the remarkable and truly memorable Leeds Party of 1970 came to an end. But before it ended reference was made to the fact that next year sees the 21st anniversary of the founding of the current Crosby society, formerly known as the British Crosby Society, now the I.C.C. It was generally agreed that this is an event worthy of a special celebration. In case the news is not promulgated elsewhere, the intention is to hold a slap-up dinner followed by cabaret entertainment, and the evening's activities to include our indispensable quota of Crosby records and tapes. It is almost certain that this will take place at a hotel in Leeds, and needless to say, hard-and-fast intentions, or desire, to attend must be made early. It may be argued that Leeds is not the best venue, tho' an alternative is not easily found. It has been abundantly proved by Mike's enterprising parties that it is convenient for a large number of people from the Broads Acres and the North, while with the M1 motorway now extended to Leeds the drive from the South and from London itself is not too onerous. Ask Ralph... don't ask Charlie Tupper, though! You will, therefore, soon be asked whether or not you will attend such a function. All the people present at this year's "do" enthusiastically welcomed the idea and indicated they would certainly attend such an event.

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People everywhere, and especially the members of the ICC, were shocked and saddened at the news that tragedy had struck in the Crosby household. Early in September the newspapers reported that Bing's parents-in-law, together with the three Crosby children, had been involved in a car accident. Early reports indicated that all had escaped serious injury, but a week later it was announced that Kathy's mother had died as a result of her injuries.

Thankfulness at the escape of Bing's beloved children must be tinged with sorrow at Kathy - and Bing's - sad loss, and we are sure they have the deepest sympathy of all their U.K. friends and admirers.

THE TWENTIES / BBC!

Readers could be forgiven if, on times, when I'm writing about Bing Crosby, they come to the conclusion that I'm as old as Methuselah! Actually, I made a very early start and I often wryly reflect that if I had given the same attention to my school lessons as I did to the news and notes of Bing, I might have led a distinguished and erudite career as a University Don! I use that merely as an illustration of my complete absorption of the Crosby activities - and absorption that has continued to this day.

+ But the truth is I have only sketchy memories of The Twenties! And very few, if any, musical memories of that decade. My headline, by the way, refers to The Twenties - Before Bing Crosby, and not to our august broadcasting institution. One tends to get the impression that The Thirties were the golden age, and by and large I feel that is correct. But as gramophone records of the later Twenties illustrate, there was some very fine dance, or entertainment, music being played as a forerunner to the magnificient Thirties. Both in America and in this country. Albums of late-Twenties dance music recently issued are quite revealing in the quality of the music.

+ There is, however, one big difference between Twenties and Thirties dance music, and for me there is no possible doubt about it. It stands out most conspicuously that vocal efforts in connection with bands and orchestras took a big upswing from about 1932 onwards. Previously, dance band vocalising had not been treated as of much importance - listen to some of the records with their thin, nasal, falsetto, "refrains" and you'll instantly appreciate what I mean. One of the "boys" in the band, more often than not, would jump to his feet and "sing" a chorus through a megaphone, or even a microphone, then resume his instrument-playing. And consequently, such singers were considerably abused for their efforts - variously described as mewing, caterwauling, yelping, and so on. Which was a little unfair, perhaps. One cannot help pondering on the "vocal chorus". Why, and how, did it start? No doubt it was seen as a pleasant interlude in the score, perhaps there was a desire to let the listeners know what the song was all about, perhaps it was just to add to the variety. Even Rudy Vallee, who was the leading dance band vocalist in the late Twenties, was severely castigated by "musical" people despite his great popularity.

+ But as the decades changed and we get to the early 30's it is quite clear that dance-band vocalising took on a new dimension. This is clearly apparent to anyone listening to records through these years. Band's began using singers who did not necessarily play an instrument, but either sat admiring the dancers, or sometimes pretended to play an instrument - as indeed, Bing did with the Whiteman outfit.

+ To me it is quite clear that the advent of Bing Crosby brought about this change. Bands everywhere, nationally known and obscure, were using singers who did their utmost to sound even a little like Bing on occasion. Even singers who were better than the usual "vocal refrainers" came under the influence of Crosby and somehow injected a new power, a more incisive style of phrasing, into their efforts. The time came when almost every popular singer of note developed via the dance band world. The influence of Bing Crosby, it is fair, to say, was quite incalculable.

THE LEGEND ON BING'S RECORD LABELS:

BING CROSBY NO. 9

ACCOMPANIED BY.....

No. 1 John Scott Trotter.
" 2 Victor Young.
" 3 Paul Whiteman.
" 4 Buddy Cole.
" 5 Vic Schoen.
" 6 Gus Arnheim.
" 7 The Dorsey Brothers.
" 8 Jimmie Grier.

This Time

BOB CROSBY

+ It isn't difficult to imagine that if your name was Bob Crosby, you were the younger - by about ten years, I believe - brother of the legendary Bing, you could sing in a way that could sometimes be mistaken for Big Brother's famous tones, AND you fancied a career in show business, you had something on your plate, as they say. If Bob is anything to go by the Crosby tones may, to an extent, be a family inheritance. We never heard Everett or Larry sing - they were needed and no doubt were happy to settle for, on the managerial side of their younger brother's fabulous career. And in passing, an astute and highly successful job they made of their function.

+ But young Bob was in an altogether different position. To sing and always be in the shadow of Bing? "There CAN'T be another Crosby" - meaning the voice - one can almost hear people saying it. "Cashing in on his brother's name!" was clearly another hazard facing him. Altogether, I would say - at this distance of time - Bob had quite a few problems. Happily, it was solved for him in a happy, highly creditable, fashion to the extent that Bob is still a power in American entertainment today.

+ Around 1934-35 the Ben Pollack Band, a very famous one, was in trouble because Ben had decided he'd had enough and was going to become a club-owner. Many leaders and musicians seemingly unaccountably dropped out of the scene in similar fashion. And it was easy to understand. Even the most successful bands in America - and remember there were many hundreds if not thousands - had to traipse all over the United States playing dates. No matter how remunerative, and quite often until the name was really big, they were not all that remunerative, it meant travelling usually through the night in the extremes of climate that are necessarily met in a country so vast in area as the United States. Sometimes in shaky transport, to arrive at depressing hotels or lodgings, dead tired. A few hours rest, trying to get the travelling-aches out of their bodies, then up for the never-ending rehearsals, then on to the stand until the small hours. And then it started all over again.... Even successful residencies didn't last all year, and did not last for ever. So all bands had a fair share of this relentless, hard, life. The story of bandleaders who packed up and then came back is legion. It is true, also, that many of the musicians, particularly those without a robust constitution, had to drop out. As a matter of fact, the early-death rate among dance band instrumentalists was appallingly high. Added to the constant travelling was the perhaps necessary (for stimulus) drinking that was common.

+ The Pollack Band was not happy at the thought of disintegration, tho' on Ben's departure it did disband. It subsequently came back as a sort of co-operative organisation and various "leaders" were tried, all to no avail. Then how it came about is not quite clear - but Bob Crosby was "elected" or "selected" to be its leader. He was not a musician, BUT he was young, good-looking, highly personable, could sing, and certainly had a famous name which would not, however, with the band, depend on his singing.

(Cont. over

BING: Accompanied by Bob Crosby: Cont.

+ A highly personable leader. What followed was sensational. At the time when Benny Goodman was setting the Swing style, and becoming its undisputed "King", the Bob Crosby band, playing big-band Dixieland music caught on in such a way that it became beyond question one of the most successful bands of all time. Its style was all against the trend. Some would argue that Dixieland cannot be played by a big band in the authentic style. But it harnessed large - and highly talented - sections to the happy toe-tapping style of the New Orleans marching bands and the early jazz outfits of around the classic trumpet, trombone, clarinet, piano and drums instrumentation. The band's version of "South Rampart St. Parade" is rightly hailed as a classic - indeed, on a record programme broadcast over the BBC a couple of years ago, Bing selected this record himself as one of his top choices. The weird bass, drums and whistle number: "Big Noise from Winnetka" is another highly successful recording. As with a lot of big bands, there was a smaller unit - a band within a band - known as Bob Crosby and his Bob-Cats and they, perhaps, became even more famous - certainly respected. In addition, Bob Crosby has appeared in many films - not as a star, but as a supporting player, and often as an orchestra-leader. He has made some highly listenable records vocally and early one could easily be mistaken for Bing on one or two. I must say, however, that on all the records I've heard Bob sing, he has studiously avoided "boo-booo-booo" and other Crosby mannerisms. I cannot believe this was accidental!

+ With Bing many times declaring he likes the bright, happy, Dixieland music, and his brother fronting perhaps the most successful of all such bands, it was naturally inevitable that they would get together. This they did on 17 occasions on commercial recordings and these records contain some concentrated talent - Connie Boswell, Fred Astaire, The Merry Macs, Bing and Bob! So before going any further let's have the list

NO.	Title.	Date.	Remarks.
1.	You Must Have Been A Beautiful Baby.	14.10.38	Orchestra.
2.	Old Folks.	"	"
3.	My Reverie.	"	"
4.	Tea for Two.	13.2.40.	Bob-Cats and Connie Boswell.
5.	Yes Indeed!	"	" " " "
6.	San Antonio Rose.	16.12.40	Orchestra.
7.	It Makes No Difference Now.	"	"
8.	Dolores.	23.12.40	Bob-Cats - The Merry Macs.
9.	Pale Moon.	"	" " " "
10.	Lazy.	25.5.42	Orchestra.
11.	Let's Start the New Year Right.	"	"
12.	I've Got Plenty to be Thankful For.	"	"
13.	I'll Capture Your Heart.	27.5.42	" and Fred Astaire and Margot Lenhart.
14.	When My Dreamboat Comes Home.	"	Bob-Cats.
15.	Walking the Floor Over You.	"	"
16.	That's How Much I Love You.	17.12.46	" " with the Chickadees.
17.	Rose of Santa Rosa.	"	" " " " "

+ This list contains a million-seller in its own right, "San Antonio Rose" and an involuntary one in "Let's Start The New Right" as this number was coupled with "White Christmas" on some issues. There are the two delightful rhythmic romps with Connie Boswell, still standing as models for rhythmic duetting. The Merry Macs were a highly popular vocal group - three men and a girl, I believe - who still have a lot of fans today. The dancing virtuoso Fred Astaire, one of the true greats, makes one of several appearances on record with Bing and this time with Bob accompanying. "When My Dreamboat" and more especially "Walking The Floor Over You" are great examples of the big Dixieland swinging sound with which Bing sounds so completely at home. They are the favourites of many Crosby admirers. Whether or not "Rose of Santa Rosa" was an attempt to emulate "San Antonio Rose" I cannot say, but the similarity of titles is most marked, but of course, the former did not sell a million as far as we know!

Cont. over..

BING, Accompanied By Bob Crosby (Cont.)

+ You will also note that most unusual melody with the plaintive soliloquy, "My Reverie", A beautiful record with the music by the classical composer Debussy, but arranged by Clinton. Come to think of it, this list contains quite a miscellany of items - a thumping pop song, "You Must Have Been A Beautiful Baby", sentimental ballads, first class duetting and rhythm, country & western (as they're called now), vaudeville which even includes the machine-gun-like tap-dancing of the immortal Astaire!

+ Afraid I cannot list the pictures Bob appeared in, and its only fair to record that Bonb was an established band vocalist with several leading bands before the Pollack band fell to his lot. Only a few weeks ago - yes in 1970 - Bob assembled as many of the original band as possible to play at a concert, and the verdict of the musical critics present was: "Why doesn't he do this more often!" Why indeed.....Bing's records with his brother Bob and his famous orchestra form a very bright facet of the Crosby legend. There is no commercial recording of Bing and Bob singing together. Whether or not they ever did - for instance, on a radio show, I don't know. Come to think of it, it would perhaps be a case of cheese - and cheese!

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MY MAIL IS YOUR MAIL

------ SHARE IT WITH ME ?

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"MY MAIL IS YOUR MAIL" Cont.

come through the gate, carrying the too familiar large envelope. Never is he so welcome at our door as when he brings BING. I always feel like treating him. I hasten to add, I never do - probably due to my Scottish upbringing! But I wonder how many members of ICC feel like that? The magazine retains its freshness with each succeeding issue.

(Well, that's a narrow escape for the poor postman! But it is nice to know that our efforts are so appreciated - and in reply to John's question we hope the majority of readers feel like that on the arrival of the magazine. John continues:

"Bing can never have had a more ardent admirer than he has in Les Gaylor. His efforts on Crosbyana never slacken; I too agree that Bing must be intensely human and therefore highly appreciative of the efforts made on his behalf - and indeed of the great general public who, it seems, for generations have whistled his many wonderful hit songs, so many scores of them.

"I too, have reason to be ever grateful to Les Gaylor for he was responsible for my meeting with Bing in the Shepperton Studios - a day that has been relived by me many, many, times. In fact, whenever anyone will listen to it!

"I enjoyed reading of your meeting with Roy Chappell, who seems a nice, sincere, type of person. You obviously found great pleasure in his company. It was also enlightening to read of the various hazards, such as amplifying equipment, sight-reading (or NON sight reading) musicians which can so affect his performances from time to time.

"Frank Murphy has fully earned recognition from club members for his sterling work over the years and now that you have decided to carry the banner, I wish you every success. I can imagine its no easy task."

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DISCROSBY

TALKING ABOUT BING'S WONDERFUL RECORDS

As I indicated earlier on, all the guests who attend the Leeds parties are invited to submit in advance their request for a favourite Crosby record to be played. All these requests are dubbed, with commentary by Mick Drury, on to a lengthy tape. Seems to me that it would be a good idea to use this feature, "DISCROSBY" to go through these 20-odd requests as a fair if smallish cross-section of favourite Bing records. As you would expect, they cover - all cover! - some mighty fine records.

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+Take Frank Murphy's choice: I FOUND A MILLION DOLLAR BABY, that melodious, vigorous, number by the young Bing. Made in June, 1931, Frank holds this is the finest 78 made by any artist. Bing of course recorded this number again later on, as he did many of his earlier successes, but minus the attractive verse. The version made on 10 July, 1940 was a more "mature" effort, shall we say? Both remain excellent records, however.

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Ken Crossland, the 16-year-old "fan" - just think of it, 16! - of whom more later, plump for an up-to-date number, "All Alone" from the Longines set. These recordings were made in Nov. Dec. 1965 - and Ken is far from alone in considering Bing to be in wonderful form on these Longines tracks.

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Frank Briggs picked DEEP PURPLE, of 22 March, 1939, vintage. This is a beautiful number and those who were around in 1939 remember what a great hit this was both on the radio and records. Bing was accompanied on his version by Matty Malneck. On the same day Bing did his second version of STARDUST.

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+ Arnold Pope went back to 1936 - 12 August of that year - for JUST ONE WORD OF CONSOI - ATION, accompanied by Ivan Ditmars on the piano, and with The Three Cheers. When you hear this record, a sad song, perhaps, made concurrently with DEAR OLD GIRL, its difficult to appreciate that there are just four voices - Bing takes a legitimate quartet harmony part for some of the time - with piano making the sounds. The richness of the singing makes it sound like a choir. Another happy choice.

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+ Mrs. McNamara's choice was played despite her enforced absence - and weren't we all pleased, too, for she chose BRAHM'S LULLABY. And as a personal note, I played that recording no less than three times today! It really is a beautiful record. John Scott Trotter was the accompanying maestro and a certain Sam Freed was given as the solo violinist. Bing's treatment of this classic lullaby must have disarmed all criticism of what he could and could not sing. His timbre and undoubted feel for the nature of the lullaby is further proof of just how unique this Crosby voice is. Incidentally, while all of these request records were received, listened to with care, and highly appreciated a few of them brought spontaneous applause. Now, I don't know whether that's a sensible thing to do with an inanimate thing such as a gramophone record, without the singer being present, or not. I do know it was a spontaneous expression of appreciation that I joined in with real pleasure. BRAHM'S LULLABY was recorded on 23 May, 1941.

"D I S C R O S B Y" (Cont)

+ SHINE! That wonderful number, uncomplicated by fears of race-complications "Cos, my teeth are pearly, just because ma hair is curly...": Uncomplicated when it was made... and Bing's deliciously friendly "Youse a shady baby...!" would no doubt get him reported to the Race Relations board now. But this epic combination of Bing and the Mills Brothers has long been held as a classic Crosby standard. Made on 29 February, 1932, this was the happy choice of Kevin Lone. Oh that Bing and the Brothers would get together again and give us a modern album with vintage undertones.

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+ One of Bing's four - I think it was four - versions of OL' MAN RIVER turned up. I've mentioned this one before, where Bing materially alters the melody, not, alas, to its advantage. But of course, it remains a fine record, listenable at any time. I think the version that was played, and which we're now discussing, was the one made in 1945, last day of that year to be precise, with accompaniment by Camarata & his Orchestra. Bing's "vocal chorus" effort with Paul Whiteman very early on, and then his up-tempo version with Buddy Cole, much later on, are often preferred to the Camarata performance. Remember Johnny Mercer was once quoted as saying he'd been a Crosby fan "ever since I heard his OLD MAN RIVER with Paul Whiteman!" Anyway, this number was the choice of Keighley's artistic Jack Feather. Artistic? Certainly, you saw one of his cartoons on the front cover of BING last issue.

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+ Another intended guest who had to stay at home on account of flu was unlucky Reg Davies, but his request was of course put on...and Reg selected one of Bing's mellow, persuasive songs - GOING MY WAY. Always pleasant to listen to - but on the day Bing made this record, 7 February, 1944, he also made SWINGING ON A STAR, and also THE DAY AFTER FOREVER. This last-named I would, indeed have, nominated as one of Bing's least successful offerings. Rather strange, in view of the company it was recorded with - Bing to me sounds tired and bored singing THE DAY AFTER FOREVER. Yet SWINGING ON A STAR was really big, firmly if not rubustly rendered. You listen again to the two records - the contrast is most marked. Will it bear repeating, too, that SWINGING was assisted by the (about) 14-year-old Andy Williams, singing with the Williams Brothers?

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+ As I indicated, I stayed overnight in Meighley with my very good friend George Smith and spent the Saturday morning going through his fine collection of early Columbias, &c. and here too, incidentally, I heard the "missing" Grier record again, MY LOVE. For his request record, however, George went back to the grass roots and chose the number we can all listen to any time - it IS Bing Crosby: WHERE THE BLUE OF THE NIGHT, that lovely, resonant, yet lazy, version made on 20 July, 1940 with the Paradise Island Trio. If you can't identify this rendering, its the one that starts off with vibraphone - and appears on the Drifting & Dreaming album. Remember in his autobiography Bing related that they were considering a second "theme" song - "Just An Echo In The Valley". Such a choice would have baffled me, I must confess. I mean, the lyric is entirely appropriate. But I suppose the same could be said about BLUE OF THE NIGHT. My choice for a theme song for Bing (after Blue) would have been PLEASE. Any suggestions as to what would have made a theme song, or signature tune, for Bing had he not settled for the now legendary one? I'd be very happy to have your suggestions - and why. And make a feature of them. Have a go, as somebody once remarked!

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+ Vic Gilmore picked a real "cheeky" one - SOFT LIGHTS & SWEET MUSIC, reputed to be one of the most rare Crosby records - and possibly the most mysterious. It was once reported that this record was rare because Bing had ordered the master to be destroyed. This unlikely story has since, of course, been disproved. The song itself comes ffom the FACE THE MUSIC MEDLEY, accompanied by Victor Young and his Orchestra, made 8 March, 1932. Perhaps that phrasing is round the wrong way - Bing sang the vocal at the beginning and end of the medley. I well remember this show and the songs in it. Bing sounds his 1932 great and there can have been no reason for him disliking it. I know if I had the record I'd hold on to it, no matter what I was offered. And I'm no Rothschild! If Vic had the idea he might be straining the resources - he was disappointed! Young Mike, like so many of us, has to be more than satisfied with having this lovely number on tape.

"D I S C R O S B Y" Cont:

+ Charlie Tupper sprang a bit of a surprise, I think, when he opted for 'TIL THE END OF THE WORLD - yet a very pleasurable surprise for this is a rattling good record, a real, uncomplicated swinger, with a very "solid" accompaniment by Grady Martin & his Slew Foot Five! Now there has just got to be a story behind the name of that outfit. Who knows it - and will they be kind enough to tell us? By coincidence, this was the record that Frank played during the interval at his cinema a few nights earlier and - dare I confess it, one that I am not very familiar with. But I certainly like it. Funny how we tend to think of a 1952 (25 March) as one of the newer records. Yet already it is more than 18 years ago! A sobering thought, indeed. I feel anyone listening to this record and not knowing it, would say the accompaniment was by a more-exuberant-than-usual Buddy Cole! Who dissents? Plenty of nice deep notes in this number, too.

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+ Ralph Harding got right away from all this "modern" nonsense - in fact, he went back to the Twenties for his request record. One of those obscure Sam Lanin & his Orchestra records with Bing doing a "vocal refrain", though the record has, through micro-groove reissues in the past couple of years, made this track, recorded on 25 January, 1929, more common and widely held. One of those early vocals where Bing demonstrated his uncanny flair for turning a commercial number into a jazz number. The title? IF I HAD YOU! Early Bing - tremendous number.

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+ Irene Ashworth chose a record which more properly any of us present might more easily have chosen for her - A QUIET GIRL! Nearly a quarter of a century elapsed from the previous request to the making of Irene's record, for it was on the 9 February, 1953 that Bing, with John Scott Trotter "officiating" made this gentle record, extolling the virtues of a less than flamboyant damsel! Nice 'n easy listening.....

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+ Iren's husband, Frank, chose the 1956 (17 April) recording of the melodious MEMORIES ARE MADE OF THIS, with Jack Pleis and his Orchestra, mainly known because it was on the album "Songs I Wish I Had Sung The First Time Around". This number was made by many prominent singers - the version by Britain's Dave King was top of the hit parade for many weeks. All other versions than Bing's followed exactly the same arrangement, with a trio (or something!) singing "Sweet sweet - the memories you gave me," behind the main melody line. Bing's version almost makes it sound a different song. It was good to hear this at Leeds.

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+ A big switch back to 1936 for that lovely ballad SO DO I by Tommy Smith. From the epoch-making film "Pennies from Heaven" the accompaniment is by Georgie Stoll and his Orchestra. A lovely record that should been more of a standard Crosby than it appears to be. "The breeze runs after you...." Made on 24 July of that year in splendid company, Pennies from Heaven; One, Two, Button Your Shoe; Let's Call A Heart A Heart. A very welcome contribution.

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+ Ken Hoyle and Fred Reynolds chose the same theme! They got Mick Drury in a bit of a tangle in the process, tho' he extricated himself in typical fashion. The theme will be apparent from the choices: Ken chose AIN'T DOIN' BAD DOIN' NOTHING, while Fred Reynolds requested LAZY DAY. The latter is the sort of record that gets the over-Fifties sighing - and not a few of the "unders"! Made in the epic year of 1932, the year which demonstrated that Crosby was destined to become a legend, the year perhaps which set the incredible career on its firm, unshakeable foundation. The date was 24 April 1932 - and to prove an unnecessary point possibly, other numbers made that day were: Sweet Georgia Brown; Waltzing in a Dream; Happy-Go-Lucky-You; and Let's Try Again. The orchestra? Isham Jones!

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+ Ken Hoyle's choice was was made 15 years later: 18 November, 1947 and Bing's old buddy from the Whiteman days, Joe Venuti, directed the accompaniment with his orchestra. I wonder if Ken had a reason for this choice or did he try the "pin" method?

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Cont. over...

"D I S C R O S B Y" (Cont):

+ SWEET HAWAIIAN CHIMES might easily have been chosen by Leslie Gaylor, for I know its a big favourite of his. But on this occasion it was chosen by our genial Hullite - Alf Farrow, who in passing, produced some mid-s30's letters from Bing! Yes, Alf was associated with a Crosby society all those years ago. Hullite? Sounds awful, doesn't it... what do they call a citizen of Hull then? This number was accompanied by, in full, HARRY OWENS AND HIS ROYAL HAWAIIAN HOTEL ORCHESTRA. And a lovely, rich-sounding, band it was too, reeds playing a la Guy Lombardo on times. This, incidentally, was the only Hawaiian number chosen - and we can observe that nobody requested My Isle of Golden Dreams. I wonder if Bing would have? Alf's choice was recorded on 13 April, 1938

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+ It would be a lamentable show if Mick Drury himself wasn't allowed a choice, wouldn't it, and he went for that piece of golfing philosphy: STRAIGHT DOWN THE MIDDLE, with Buddy Cole and his Orchestra, made on the last day of 1957. This is a very good record indeed and did in fact gain quite a bit of prominence. The other side TOMORROW'S MY LUCKY DAY has a very humorous lyric too - if a little wistful. I understand its the line taken by most golfers who don't really make the grade! Not being addicted myself, I can't really say!

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+ Cyril Duncombe was magnanimous and asked for ANY record to be played for Frank Murphy, which was a nice thought. The record selectrd was another of the "newer" ones, and again a choice from the Longines set: OLE BUTTERMILK SKY, the Hoagy Carmichael number. Very nice -- reminding some of us that the more you hear these Longines tracks the more you like them.

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+ Michael, the host for the day, offered a contrast. I'll say he did! First of all he chose ROAMIN' IN THE GLOAMIN', with Rosie Clooney from the TRAVELLIN' TWO-BEAT album, recorded August, 1964, and for the contrast ONE ALONE! with Trudy Erwin - yes, that famous duet from The Desert Song. If I hadn't been told I couldn't possibly have dated this. I'll go further: I had no idea Bing had ever recorded this song. It came, it seems, from a V-Disc, so it was dated between 1941 and 1945. It was quite an experience to hear Bing singing this song with Trudy Erwin. Oh yes, the two made a contrast all right - but both duets, you'll notice.

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+ My own choice? Well, conceding the impossibility of picking one favourite record from the Crosby galaxy, I chose FOR LOVE ALONE, or known also perhaps as I HAVE SO LITTLE TO GIVE. Mick reckons I chose this to make him say "timbre" (in which he used his best French accent to give us "tahmbrrh" - excellent!) But not so, for this number is very high on my list indeed - perhaps the first three. But don't ask me the other two - PLEASE! This wonderful record was made in August, 1936 (the 10th to be precise) and as Mick remarked on the tape, is quite out of the run of the usual popular song. The accompaniment, like most by Victor Young, was perfect.

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+ If this was a fair cross-section of favourite records it more than illustrates the varying views of the Crosby voice for the truth is that of this 23 records, the earliest was from 1929 and the latest from 1965 - and it needs no mathematician to reveal it covers no less than 36 years' recording activities! About the only other performers you can say that about are The Mills Brothers and Louis Armstrong. Actually, the years covered by these chosen records worked out in astonishing fashion for of 23 requests, only three separate years had more than one record: 1932 had three; 1936 had three; and 1965 had two! the remaining 15 years had one each: thus, 1929, 1931, 1938, 1939, 1940, 1941, 1943, 1944, 1945, 1947, 1952, 1953, 1956, 1957 1964.

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+ What fabulous records were omitted from the "missing" years. I mean, there was nothing from 1933, 4 and 5! Nevertheless, a wonderful selection of Crosby records to grace the party.

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"D I S C R O S B Y" (Cont)

+ I shuddered again the other morning - they played that wretched record STYLE. If there is a worse recording than this in any field I hope I never hear it. This is almost devoid of melody, is very raggedly and tunelessly sung by Sinatra and Martin - and, alas, by Bing. Happily, Bing's contribution was fragmentary and gives the record its only, very tenuous, connection with its title! I don't have it in my collection, and will not, even if it means my collection can never be complete. Bing's "outings" with the "Clan" (sic) have never been very satisfactory, I feel. Well I mean, its like chalk and cheese, gold and dross, etc. It came from ROBIN AND THE 7 HOODS, of course, where Bing was perhaps the only welcome interlude - especially when he sang DON'T BE A DO-BADDER!

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+ The Music for Pleasure (MFP) offshoot of EMI has, there is no doubt, outstripped every "budget" priced label handsomely. And its not difficult to see why - the records are thrust before the public, as well as being chosen with great acumen. So midst all this dreary talk of the failure of Decca's Crosby reissues its great to note that "Bing and Louis" is still being pressed and issued on this label. Its safe to say its sales have been considerable. I keep in touch with Frances Welch, the lady behind MFP, and I know they keep a very watchful eye on sales. The result is that MFP indulges in no half-measures. The deletions are sharp and drastic, and any album that doesn't sell quickly disappears. For instance, you will have noted the practice, every few months, of sales of these "failures" at 7/6d each, or three for £1. MFP, instigated by Paul Hamlyn, the paper-back book "king" has tackled album sales in a realistic manner. One would have thought their highly successful methods would have been widely copied. But no - their nearest competitor, I would venture, is the Fontana Special label. Others are happy to trail.

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+ FORSAKING ALL OTHERS is, in my book, one of the finest tracks Bing ever did with the redoubtable Andrews Sisters. Its melodious, has a most un-Vic Schoen-like accompaniment, by which I mean that Vic Schoen's arrangements were usually hefty, big-band, plenty of brass affairs. "Forsaking" all others has an appealing string accompaniment - rhythmic but subdued, entirely in keeping with the theme of the number. It was never issued here. I wonder why? Could it be that someone in a position to to make the veto thought the direct phrasing from the wedding service was "not the thing"? If so, its just as well no commercial recording was made of "Whither Thou Goest, I Will Go", another beautiful, profoundly sincere song. But it would have had a similar fate.

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T H E L U C Y S H O W - did you see the zany Lucille Ball programme wherein she, her daughter, AND Patti Andrews, recreated The Andrews Sisters? Made a very good job of it to, if one wasn't too critical. Lucille's son - the three of them Lycille, son and daughter, all appear regularly in the show now - necessarily had to play the part of "Bing" when they did - as they were bound to do - PISTOL PACKIN' MOMMA and DON'T FENCE ME IN. Naturally, apart from the pipe and a tweed jacket he didn't try and look like Bing, and even more naturally, he didn't try and sing like Bing. But he did bring out the authentic line: "Why don't you lay that thing down 'for it goes off and hurts somebody?" to a tremendous burst of applause. Actually, Patti did announce: "And here's - Mr. Bing Crosby! "

+ I don't know how you feel about the Lucy show. I can laugh at it and I think most people can. I can certainly laugh at Dickie Van Dyke, "F" Troop, George Burns, and quite a number of other American shows. And have you noticed that all these shows, without exception, contain no "blue" themes, no suggestiveness, no "permissiveness". Yet the bulk of our TV (and radio) comedy relies almost exclusively on these very things. Indeed, the writers claim that this is the REAL, human comedy. Up Pompeii, which is merely an exercise to see just what they can get away with (and it seems, ANYTHING), Steptoe. Garnett and others all rely on vulgar suggestion. I'll not deny they are often funny - and there's no need to remind me that Harry Worth is a worthy (?) exception. But I feel the American shows, whicha re often quite hilarious, do prove beyond all doubt, that lewdness and blueness are not really necessary. Come to think of it, do you ever hear Bob Hope, Schnozzle Durante, Jack Benny & Co., off-colour? I never have - and they never fail to make me laugh. Well, its a thought....

THE EARLY THIRTIES

FROM AN EARLY SEVENTIES POINT OF VIEW

Put By KEN CROSSLAND

(You "met" this remarkable 16-year-old in the last issue, wherein he had to admit that because of his examinations he wasn't able to listen too much to Bing! Examinations forsooth! Well, he's had the results and he passed eight out of eight "O" levels!)

+ The music of the 1930's is not my cop of tea at all. In fact, the only reason that I pay any attention to the music of this eventful decade is that Bing figured predominantly throughout it, although I don't play much of Bing's work which he did before the War. I shall endeavour, now, to explain this somewhat sweeping statement.

+ I was first drawn under the Crosby spell some three or four years ago, when the deep, rich tones of Bing's voice got through to me. At that time, I knew nothing of Bing in the Thirties, and I certainly had no idea that his voice had at one time been a good deal higher-pitched than the one with which I was familiar. The first Bing LP I bought was "Among My Souvenirs" (Ace of Hearts), which was more or less what I was looking for. Suitably impressed I shortly afterwards bought "Bing - The Early Thirties, Vol. II" and Crosby Classics. Both of these, of course, feature the early Bing. But, these LP's disappointed me - not because I didn't like this "new" voice but because, to my ears, it sounded, the style that is, horribly dated. Indeed, it was some time before I bought any more Bing.

+ To this day these two LPs are the only examples of Bing's early career that I possess, apart from a few 78s, most of which also appear on the double album of Bing in Hollywood 1930-34. I must confess that now, having learned a great deal about the young Mr. Crosby I enjoy these albums more. The style, mainly of the orchestra, still sounds dated. In some cases now I like Bing's voice on such as BLUE PRELUDE, MAY I?, and LOVE IN BLOOM, to name but three. And I shall probably soon buy the above mentioned double-album.

+ Yet, for some reason, Bing's work after 1940 does not, to me, sound dated or old-fashioned. Why this is I simply do not know. Possibly it is because the post-1940 style was copied by singers such as Perry Como, and more so by Michael Holliday. My musical memories go back to about 1958 when both of these were at their peak. Since then I've literally grown up with the "pop" groups and the new popular music scene. This must be the probable reason why the early Bing sounds odd to me.

+ Perhaps in the near future I'll find some piece of early Bing which will convert me. As I have said, I don't possess much of Bing's output in those very early days, and while I still enjoy the music of the Sixties and Seventies I probably shan't! I won't make any comment about other music of the Thirties except to say that to me it always sounds too "starchy". But that's a different subject and I won't make any effort to get onto it because I don't know enough about it. I'll finish here before I send anyone into a fit by calling their favourite period "starchy". But before I do finish, let me say again, that for me, the Bing of today is THE BEST BING OF ALL!

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THE EARLY THIRTIES: Ken Crossland Cont.

I know he has now obtained the autobiography set of five albums. And you note that he finds himself liking BLUE HEAVEN, MAY I, And LOVE IN BLOOM. There are distinct signs that the virus is taking a firm grip on Kenneth - and that a full collection is the next target!

+ But, how the heck do you describe the Thirties to a young fella whose musical memories go back only to 1958! 1958, ye gods - and he was pretty young at that. I suppose a comparable situation was with OUR parents when they used to talk about pre-1914 days. And how far away and remote - indeed, boring it used to seem. So its a fair assumption that when we who remember the Thirties clearly rant on about 'em to the youngsters of today, why, they must have similar feelings. Who can deny that BEFORE and AFTER the 1939-45 War represents two entirely different worlds?

+ Yet, there is one large difference - as far as entertainment goes, anyway. The Twenties and Thirties is largely on record as to the merits of the era. It is there to listen to - and, it seems, we are listening more and more to it today. How many songs of that period, for instance, have been revived to head today's hit parade? How many Thirties songs have become standards? The answer is: all the standards we know! Irving Berlin, Cole Porter, Jerome Kern, Jimmy Kennedy, and so many other songwriters who really put something into their compositions made the songs that, seemingly are going to last for ever. That is not to say that today's won't - but will they in such vast numbers as have those of the Thirties?

+ No, by almost tacit and common consent, the Thirties (and to an extent The Twenties) now seems to be recognised as a Golden Era for Melody. There were, I venture, good reasons for bringing about this state of affairs. First there was the sudden advent of the wireless, or radio, if you prefer it. This grew up after the 1914 War in the same way that television did after the '39 war. BUT, in the Thirties and with the coming of radio, the public were exposed to nightly entertainment they hadn't dreamed of previously. When TV flourished, the people were, to an extent, somewhat blase about the media. It wasn't quite so startling - miracle as it is - as radio. Then there was the really astonishing development of the talking picture. Even those of us who witnessed it could hardly believe it. With the talkies came, of course, those really fantastic musicals. Often the stories were lamentable, quite often the acting was ditto, but the sheer breathless spectacle was never lacking. Nor the songs! Bing, Jolson, Astaire, Faye, Powell, Eddy, McDonald, even Lawrence Tibbett the famous Metropolitan baritone, all appeared in wonderful musical films - which we still see TODAY! And tho' the newspaper TV critics see it as their duty to castigate "mouldy old films" the TV planners have long realised that these mouldy old films are willingly watched by the majority of the TV audience.

+ I wonder if you saw that real oldie the other night "Grand Hotel" - the Vickie Baum minor masterpiece? This was quite an event when the picture was made for never before had a picture contained such a real galaxy of stars. Normally a film had one, or perhaps two legitimate "stars" - but this one had half a dozen or more. And, you know, all the permissiveness and loose-living were in that film. But it was sensed, rather than blatantly thrown at you. And the great music that was played almost throughout - I particularly enjoyed "Love You Funny Thing"!

+ Getting carried away, I fancy, so let's return....."Starchy"? H'mm. Starchy? I wouldn't have thought so, but I respect young Ken's opinion. The music DOES sound dated all right - that's why we like it! Bands used to play often ambitiously arranged scores, the reeds used to predominate, the music was essentially sweet - and I once heard someone describe it as "Chunky" music. Which for some odd reason, appeals to me as an excellent description of it! Which reminds me that in the last issue I called SNUGGLED ON YOUR SHOULDER a "schmaltzy" number - and this brought me an irate letter from my dear friend Vic Gilmore in Hull. Now, perhaps that word sounds derogatory, but - and Victor now appreciates this - it is NOT. It merely means excessively sweet. And one cannot deny that SNUGGLED ON YOUR SHOULDER is a real, treacly, number, both as to lyric and melody. That doesn't stop me loving it - and especially the way Bing sang it!

+ However, I have the feeling that young Ken Crossland's course is set! But one last thought in connection with Ken - he became interested in Bing AFTER Bing had done "Now You Has Jazz!" Perhaps we ought to run a competition and discover if there is anyone became aware of Bing Crosby AFTER Ken, in 1958. Most unlikely, I should think. Altho' having said that Eileen Knight in West Bromwich has a lad of about 12 who is a fair expert on the Master - but in this case, he's been listening to Bing almost since his cradle days, thanks to Mum.

THE REG BRISTO COLUMNS - Nov "BING" 1970

"AROUND THE WORLD WITH "BING" Frank Murphy rounds up the November Crosbyana scene ==========

The past few months have been busy ones for me in respect of an unexpected series of letters from some very interesting Stateside collectors of Crosbyana. I've long held the view that the Bing scene in the USA has been allowed to stagnate to the point that one could almost feel a real lack of interest in maestro over there - PHIL SMITH of Illinois writes on October IO, I970;-

> "It is a source of delight to learn of the esteem that Bing Crosby holds in England, on the Continent, and in Australia. In the USA, most people fiftyish and older are still fans of Bing, but there seem to be no clubs or the like such as you have. Bing is rarely heard on radio and television except for his Minute Maid Orange Juice-commercial and an occasional guest appearance. He is certainly not forgotten but just not in demand by most of our listeners and viewers.
>
> Two weeks ago I spent a Saturday in Chicago combing the better known record stores, and I was much dismayed to learn that vitually all of the 33⅓ LP's by Crosby are cut outs and available only where you can find them. It won't be long until Crosby records will be available only at rare record shops and rummage sales. However the supply of old 78's should last a long while. I see quite a few at household and garage sales."

Phil paints a gloomy picture, but let's face it, Bing was'nt the rage of the 60's and is less likely to become the rage of the 70's, and besides, whether he was or not.. is hardly likely to bother Bing - What we HAVE got are more than 40 glorious jampacked magnificent years of testimonial to Bing's undistputable place in THE HALL OF FAME and I think Reg Bristo's closing lines on page 45 of this issue most admirably suit the requirments of the present day Crosby picture.-

> "But whichever way you look at it. - we're still the most fortunate fans in the world".

THE GREAT STARS CROSBY COLUMBO and VALLEE == PLUS.....

As you'll see from the enclosed brochure THE READERS DIGEST ASSOCIATION have just released a fantastic IO album set which is designed for people like us. You know what I mean, people who like to listen to music and the singing voice as they should be listened too - in addition to the IO records in the set you also receieve an extra FREE record which contains some great tracks from the all time hit parade. It certainly contained some of mine, FAT'S WALLER'S Sugar Blues - EDDIE FISHER'S Oh My Papa and Rose Murphy's delightful interpretation of the all time Crosby standard PENNIES FROM HEAVEN.

The complete set of IO albums PLUS the free one costs £I4-I6-0 plus 6/- postage and is recorded for both mono and electrically simulated stereo - my favourite album is number 5 with such all time great's as RUDY VALLEE's Stein Song and Me And My Shadow by WHISPERING JACK SMITH,

Your greatest difficulty is knowing where to start playing this wonderful selection. Write now to READERS DIGEST for full details of how to obtain your set, mention you are a member of our groups

The ICC extends a cordial welcome to new member JAMES BOYNTON of San Diego, California, USA.

maintaining a very high and interesting standard is the AUSTRALIAN REPORT so ably compiled by Tom with some excellent articles from the boys'down under' and judging from my mailbag the 'core of Crosbyana' down there is just as solid. RON DANIELS writes from Henley Beach South;-

> "I smiled when I read Reg Bristo's remarks on page 2I of the August issue of BING regarding the album SAMMY DAVIS BELTS THE BEST OF BROADWAY, not only because I'm not very keen on Sammy Davis but mainly because the other day I picked up an EP entitled GARY CROSBY BELTS OUT THE BLUES. I could'nt help thinking - it would never have done for the meastro, it would never have done for his dad. (with apologies to Ronald Frankau or whoever it was that used to say that) needless to say I did not buy the EP.
>
> AL BOWLLY collectors in England might be interested to know that EMI in Australia have issued an album titled GOODNIGHT SWETHEART on Columbia OEX 9558, at the budget price of $2.50. Interesting thing about this album is that the titles are identical with the MONMOUTH EVERGREEN MES 68I6. I had already got the U.S. issue and I bought the Columbia and got it home before I realised they were the same. The reason I got caught is because the album is subtitled THE BIG SWOON OF THE THIRTIES and this is the one I've been trying to get for some time. The thing is they may be on the point of issuing this in the U.K. The sleeve notes are by Michael Delaney, in case the name means anything in the UK."

the I.C.C.'s MINI-BING CROSBY DISCOGRAPHY

If present negotiations complete, I'll be mailing all remaining copies of our highly successful discography to BLALOCK'S LIBRARY OF SOUNDS in Washington USA - my deal with Mr Blalock calls for $I.25 for each of the remaining 55 copies and he seems interested in that either he or a contact of his should handle this final distribution. Apart from the financial aspect I'm interested in the most useful publicity our organisation would gain from such a move. It's perhaps opportune to mention that the I.C.C. already has an influential subscriber in Washington, no less an august organistion than THE LIBRARY OF GONGRESS who receieve each issue of BING magazine just the same as you do each quarter.

Whilst on the subject of discographies this is a good time to make further reference to the current excellent series being xeroxed by LARRY KINER, 7554 I32nd Avenue, NE. Kirkland, Washington 98033, USA

(I) PHILCO RADIO TIME I946 - I949

(2) THE BING CROSBY CHESTERFIELD SHOW I949 - I952

(3) THE BING CROSBY GENERAL ELECTRIC SHOW I952 - I954

The discographies are arranged chronologically and list the following data together with reviews from trade journals etc of the time.

DATE OF SHOW/BROADCAST...ORIGINATION...PROGRAM NUMBER...NAME/S OF GUEST/S... TITLES OF ALL SONGS...TITLES OF ALL SKITS.:

We hope all members of the ICC will support Larry's enterprise in presenting these works - write to him now for further details. (Larry incidentally is an enthusiastic Crosby man and subscriber to this magazine.

> THE 2 ALBUM SET DIVERGENT featuring BIX BEIDERBECKE, PAUL WHITEMAN, JEAN GOLDKETTE and BING CROSBY was according to information receivedd via Brian Pattinson via THE SWING SHOP I.b Mitcham Lane, Streatham, London SWI6 at August 26th, awaiting repressing in Holland - the price of the set inclusive - £5-5-0 - wr te to THE SWING SHOP or contact your local dealer who might be able to get this for you.

My letter-bag never fails to fascinate me, the interest and differing aspects of Crosbyana are always so readily obvious - two such differing aspects came in the other morning, one from Mr H SHEFFIELD of Pudsey in Yorkshire, England who wrote.; "as a long term collector of the young Bing Crosby, I am interested in your society".; then the one from Mr D Mc CARTHY of Chigwell in Essex, England who wrote.; "for sometime now I have been a fan of Bing Crosby, but I only recently heard about the International Crosby Circle".; - I suppose in a career as lOng and varied as Bing's one must expect to find fans interested in certain periods and sections and this in itself makes for variation in the club cycle.

I'm especially grateful to all club members who have written such nice letters to me in the past few months, people like WALTER LAMBERT of Middlesex, England, SYD SMYTH of Australia and CHARLIE WARD of London, England, whose description ...."your own Bingle Dingle (Bing Crosby) Society" ..... really tickled me. to these and all the other members who have written, my sincere thanks, and I hope you'll all keep in touch with me after Febuary I97I.

Alth ugh at the time of writing, he is'nt actually registered with the ICC, I expect Barry Adams of Belfast, Northern Ireland, to do so anytime. I'm passing Barry's letter on to Johnny Jones as I know Johnny likes to keep in touch with fellow fans over there - Barry wrote;.

> "I was in Dublin recently on business when by sheer good chance I became acquainted with a John Seymour. We found out very soon that we both loved the same kind of music and so it came to pass that he furnished me with your address and indeed made known to me the existance of the Bing Crosby Fan Club - As a fanacical follower of the great man and keen collectpr of his records (I have more than 400 tracks out of a total of 2,700 recordings) I am naturally desirous of joining the club and in maintaining some form of contact with people like yourself.
>
> I hope that this will be the start of a long and fruitful friendship between us and I eagerly await your reply. B.A.

RICHARD MUIRHEAD of Edinburgh, Scotland writes;- "Once again Christmas is nearing us and this means the usual 'ceremony' of bringing out Bing's Christmas discs, as nobody else could ever replace Bing as our favourite carolerr - WHITE CHRISTMAS is my favourite and I remember reading in the magazine that the commercially recorded disc was not the original as sung in HOLIDAY INN. I must say I agreed with the writer that the issued recording was not as good as the film version. I was under the impression that there was only one commercial version but a few weeks ago I bought a Bing E.P. A CHRISTMAS SING WITH BING Brunswick OE94I5 which included WHITE CHRISTMAS and this is a far superior recording than the other commercial issue". -

.....although I risk being 'eaten alive' - despite the fact that Bing's I942 commercial version of WHITE CHRISTMAS together with it's re-pressings and re-recordings over the years, I've got to go along with Richard in his appraisal of the I955 version of WHITE CHRISTMAS, from the same year also my favourite version of SILENT NIGHT appeared, on both versions of these tremendous Crosby songs, Bing sounds completely relaxed and more in feeling with the spirit of Christmas than he did on the other commercial versions - I hasten to add I like the others two, but much prefer these I955 radio versions. If you check with your record dealer you will most probably be able to buy the whole I2" album A CHRISTMAS SING WITH BING on either the DECCA/BRUNSWICK or MCA label, the record contains some really excellent Crosbyana.

In winding up this issue of "BING" magazine I'd like to take this opportunity of wishing you and your families good health and happiness for the coming holy and festive season, reminding members and associates that the next issue of this magazine will be the last under my direction and hoping for a really bumper mailbag of contributions in order that I can go out with a 'bang' - not too loud I hope - ha ha - see you in Febuary - till then, be good.....Frank.

Always Sincerely
Bing Crosby